

No. 2684.

SATURDAY, APRIL 5, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPERROYAL INSTITUTION OF GREAT BRITAIN,
Albemarle Street, Piccadilly, W.

LECTURE ARRANGEMENTS AFTER EASTER, 1879.

LECTURE HOUR, THREE O'CLOCK.

ERNEST PAUER, Esq.—Three Lectures on Schubert, Mendelssohn, and Schumann (with Musical Illustrations); on Tuesdays, April 22 to May 6. Half-a-Guinea.

Professor DEWAR, M.A. F.R.S.—Five Lectures on 'Dissociation'; on Thursdays, April 24 to May 29. Half-a-Guinea.

No Lecture on May 1, the day of the Annual Meeting.

H. H. STATHAM, Esq.—Four Lectures on the Leading Styles of Architecture Historically and Aesthetically Considered; on Saturdays, April 26 to May 17. Half-a-Guinea.

Professor KARL HILDEBRANDT—Six Lectures on the Intellectual Movement of Germany from the Middle of the Last to the Middle of the Present Century; on Tuesdays, May 13; Mondays, May 19, 26, June 2; Tuesdays, June 10; and Thursdays, June 12. One Guinea.

JOHN ROBERT SEELEY, Esq. M.A. Professor of Modern History, Cambridge.—Four Lectures; on Tuesdays, May 20, 27, June 3, and Thursdays, June 5. Half-a-Guinea.

Professor HENRY MORLEY.—Three Lectures on Swift. On Saturdays, May 24 to June 7. Half-a-Guinea.

Subscription to all these Courses, Two Guineas.

THE FRIDAY EVENING MEETINGS will be resumed on April 5, at 8 p.m. Francis Galton, Esq. F.R.S., will give a Discourse on 'Genetic Images,' at 8 p.m. Successive Discourses will probably be given by Professor J. G. McKendrick, Sir John Lubbock, Professor A. Cornu, W. H. Percey, Esq., Grant Allen, Esq., Professor Dewar, and Frederick J. Brauwell, Esq. To these Meetings Members and their Friends only are admitted.

Persons desiring of becoming Members are requested to apply to the Secretary. When proposed, they are admitted to the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms; and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year; or a composition of Sixty Guineas.

ROYAL COLLEGE OF SURGEONS IN IRELAND.—NOTICE IN HEREBY GIVEN, that on the 5th day of JUNE NEXT the Council will proceed to elect a CURATOR of the MUSEUM, at a Salary of £500 a Year.

Candidates will be required to lodge at the College, on or before the 3rd of May next, Preparations in Human and Comparative Anatomy, made by themselves, as prescribed in the Regulations.

Information respecting the duties of the Office may be obtained by application to the Registrar, at the College. By order of Council, April 1st, 1879. JOHN BRENNAN, Registrar.

ROYAL LITERARY FUND.—The NINETEENTH ANNIVERSARY DINNER of the Corporation will take place at the White Rooms on WEDNESDAY, May 7, the Right Hon. Earl Cairns, Lord High Chancellor, in the Chair.

The stewards will be announced in future Advertisements. No 7, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

PRINTERS' PENSION, ALMSHOUSE, and ORPHAN ASYLUM CORPORATION. Incorporated under Royal Charter, 1855.—The ANNIVERSARY FESTIVAL will be held on TUESDAY, the 13th of May, WILLIAM SPOTTISWOODE, Esq., LL.D., President of the Royal Society, in the Chair. Gentlemen willing to become Stewards upon the occasion will please favour the Trustees by forwarding their Names to Gray's Inn Chambers, J. S. HODSON, Secretary.

SOCIETY FOR THE DEVELOPMENT OF THE SCIENCE OF EDUCATION.

President—Prof. A. BAIN, LL.D.

There will be a SERIES OF DISCUSSIONS on the President's Work, 'Education as a Science,' on WEDNESDAY EVENINGS, at 7.30 o'clock, at the Memorial Hall, Farringdon-street.

April 23.—SPEAKING. C. J. Plumtree, Esq., King's College, London.

April 30.—DOUBTFUL CASES OF SEQUENCE. J. Allanson Dixon, Esq. M.A. London, Member of the London School Board.

May 14.—CLASSICS. Oscar Browning, Esq., M.A., King's Coll., Camb.

May 21.—OBJECT LESSONS. F. W. Heerwart.

May 28 (MONDAY).—PRESIDENTIAL ADDRESS. Prof. A. BAIN, LL.D., Aberdeen.

Further particulars will be announced.

Hon. Sec. C. H. LAKE, Esq. B.A. Lond.

SUNDAY LECTURE SOCIETY.—At St. George's Hall, Langham-place, on SUNDAYS, each Afternoon at 4 o'clock precisely.

TO-MORROW (April 6), H. MAUDSLEY, Esq. M.D., Professor of Medical Jurisprudence, University Coll., London, on 'Lessons of Materials'—Admission (payment at the door), 1d., 6d., and (Reserved Seats), 1s.

SOCIETY OF LADY ARTISTS.—EXHIBITION NOW OPEN. Ten till Six. Admission, 1s.; Catalogue, 6d.

THE STUDY FROM THE LIVING COSTUME MODEL now commenced. A NEW MODEL on TUESDAY, April 8th. Prospectus at the Gallery, 48, Great Marlborough-street.

CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the best PICTURES Exhibited this Season. The Gallery will RE-OPEN at EASTER.—For particulars apply to Mr. C. W. WASS.

DUNDEE FINE-ART EXHIBITION OF PAINTINGS IN OIL AND WATER COLOURS and SCULPTURE.—The SECOND ANNUAL EXHIBITION will be OPENED on SATURDAY, May 31st, and will continue open for about Three Months.

The First Annual Exhibition, held last year, proved very successful, it having been visited by 72,000 persons, and the amount of the Sales effected exceeding 8,000.

Artists who are desirous of contributing should at once communicate with the Hon. Secretary, to whom Works must be addressed. Carriage paid before the 10th of May.

The Works of Artists who have received the Committee's Circular of March 18th will be despatched at charge, by Mr. James Beurler, 17, Nassau-street, Middlesex Hospital, W., if received not later than May 1st.

Further information may be obtained from the Hon. Secretary, JOHN MACLAUCHLAN, Albert Institute, Dundee, or from Mr. BOURLAT

SIR JOHN SOANE'S MUSEUM, 13, Lincoln's Inn-fields.—OPEN FREE, from 11 to 5, every Tuesday, Thursday, and Saturday, in April, May, June, and July.—Cards of admission for Private Days and for Students to be obtained from the Curator, at the Museum.

ARUNDEL SOCIETY.—CHROMO-LITHOGRAPHS from upwards of 100 Early Italian, Flemish, and German FREScoes and PICTURES. Published by the ARUNDEL SOCIETY, and sold separately, at prices varying from 5s. to 50s. to Members of the Society, and from 7s. 6d. to 3s. to Non-Members.—On VIEW at the Society's Rooms. Priced Lists sent on application to F. LAMBE PRICE, Secretary, 34, Old Bond-street, W.

THE BLUE BOY, painted by THOMAS GAINSBOROUGH, the Property of His Grace the Duke of Westminster.

THE MILL, painted by REMBRANDT, the Property of the Marquis of Lansdowne.

These celebrated Pictures, of which Messrs. P. & D. COLNAGHI & Co. are about to publish large ETCHINGS by MM. WALTNER and BRUNET DEBAINES, can be SEEN for a short time at the Rooms of the Publishers, 13 and 14, Pall Mall East.

FINE ARTS.—Mr. J. R. DICKSEE intends commencing after Easter, at his residence, 6, Fitzroy-square, CLASSES for LADIES for the study of the Drawing, Living Model, Drawing from the Cast, &c.—Prospectuses on application.

FINE-ART SALESMAN REQUIRED by the FINE-ART SOCIETY, 145, New Bond-street. Must be of gentlemanly address and possess a knowledge of Paintings and Water Colours.—Apply by letter, stating salary and previous situations.

MISS GLYN has the honour to announce that she will continue her READINGS from SHAKESPEARE at Steiny Hall, Lower Seymour-street, on TUESDAY EVENING NEXT, April 8th, ANTONY and CLEOPATRA. To commence at Eight o'clock precisely. Doors open at 7.30.—Tickets, 5s., 2s., and 1s., may be obtained of the usual Agents, and at Steiny Hall.

GEORGE ROMANES, Esq. M.A., will deliver a LECTURE, for the National Health Society, on the PHYSIOLOGY OF RECREATION, on THURSDAY, April 10th, at 25, Hertford-street, Mayfair. To commence at Four o'clock.

GOETHE.—W. C. COUPLAND, M.A. B.Sc., will deliver NINE LECTURES on FAUST, at South Place Institute, Finsbury, on TUESDAY EVENINGS during a P.H.L. and MAY, at Eight o'clock. Subject, April 8th: The People's Holiday—The Two Natures—The Dream of Sense—The Curse—The Devil's Bargain.—Tickets for the Course, 5s.; for a Single Lecture, 1d.—Tickets and Syllabuses may be obtained on application to the Hon. Sec. Mr. CONRAD THIES, at the Meetings; or through the post to 23, Richmond-road, Hackney, E.

NATIONAL ACADEMY for the HIGHER DEVELOPMENT OF PIANOFORTE PLAYING, 5, Weymouth-street, Portland-place, W.

President—Mr. FRANKLIN TAYLOR. Director—Mr. OSCAR BERINGER.

The Director begs to announce that the FIFTH (ANNUAL) STUDENTS' CONCERT (invitation) will take place on SATURDAY, April 13th, at the Langham Hall.

THE NEXT TERM will commence on APRIL 25th. Fee, Six Guineas. Entrance Fees, April 25th and 26th, from 10 to 5. The Academy is for amateurs and professional students.

For Prospectuses address the DIRECTOR.

REGISTRY OF REVIEWS.—AUTHORS supplied with particulars respecting all CRITICISMS they appear in London Journals.—Apply, by letter, to STYLIS & Co., 13, Trinity-square, E.C.

THE GENERAL REPORTING AGENCY, 107, Fleet-street, London.

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H I B E R T T R U S T.

In compliance with the provision of their Trust Deed, the Trustees being about to revise and thoroughly reconsider the Scheme they are now acting on, hereby invite suggestions for their consideration during such revision.

Communications may be addressed to the undersigned before the 1st day of May, 1879. PERRY LAWFORD, Secretary. University Hall, Gordon-square, London, W.C.

KING'S COLLEGE, LONDON.—LECTURES TO LADIES.—The CLASSES will RE-OPEN on MONDAY, April 21st, at 5, Observatory-avenue, Kensington, W. (close to the High-street Station and Vestry Hall), on the following subjects:—Holy Scripture, Church History, Logic and Moral Philosophy, Ancient and Modern History, English, Latin, Greek, French, German, Arithmetic, Algebra, Geometry, Physics, Chemistry, Physiology, Botany, Harmony, and Drawing.—For Prospectus and all information apply to the Secretary, Miss U. SCHWARTZ, 26, Belston Park-garden, N.W.

UNIVERSITY COLLEGE, LONDON. TEACHERS' CLASSES.

The PROFESSOR OF LATIN proposes to hold an EVENING CLASS during the Summer Term, at six p.m., on TUESDAYS and THURSDAYS. The Class will be open to Men and Women alike. The Subjects will be those appointed by the University of London for the Matriculation Examination in June of this Year. Fee, 11 11s. 6d. The First Lecture, on April 17th, will be introductory to the Work of the Class, and Free.

TALFOURD ELY, M.A., Secretary.

BEDFORD COLLEGE (for LADIES), 8 and 9, York-place, Portman-square, London.—FASSTER TERM will begin on THURSDAY, April 17. Students are prepared for Matriculation and for the B.A. Degree of the London University.

HENRIETTA LE BRETON, Hon. Sec.

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GRAY'S INN.—EXAMINATION for the "BACON" and "HOLT" SCHOLARSHIPS.

NOTICE IS HEREBY GIVEN, that an Examination for these Scholarships will be held in Gray's Inn Hall, on the 10th and 11th days of JUNE NEXT, commencing at ten o'clock a.m. precisely.

These Scholarships are of the yearly value of £40 and £60, respectively, tenable for two years, and are open to every Student for the Bar who on the 10th day of June next shall have been a Member of Gray's Inn for not more than five Terms, and who shall have kept every Term since his Admission, inclusive of that in, or before, which he shall have been admitted.

In the Examination for the Scholarships there will be set two Papers of Questions, viz.:

1st. One on the Constitutional History of England to the end of the Reign of George the Second.

2nd. One on the General History of England to the same date.

And there will also be given to the Candidates two or more subjects connected with the Constitutional and General History of England to the above date any one of which subjects a Candidate may select, and on the one which he does select he will be required to write a short Essay.

The time to be allowed for each of these three Papers will be three hours.

Dated this 27th day of February, 1879.

(Signed) JOHN EDWARDS, Treasurer.
T. C. SANDALL, Examiner.

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Gleanings of Past Years. 1851-1877. Vols. III. and IV. By the Right Hon. W. E. Gladstone, M.P. (Murray.)

It is pleasant to find that the objectionable "Gladstone's Gleanings," to which we called attention a few weeks ago, is on the covers of these new volumes replaced by the more legitimate and respectable 'Gleanings of Past Years.' For this removal of a stumbling-block on the threshold our best thanks are due to whoever effected the change.

On the whole this second instalment of essays is likely to excite a more general interest than the first. It deals directly with the two subjects which always command the largest share of attention from Englishmen—religion and politics. We say religion advisedly, because, though the essays in vol. iii. are by their author classed as "Historical and Speculative," a glance at their contents will show that "Speculations in Religious History and Belief" would be a more appropriate title. Erastianism, 'Ecce Homo,' the principle of authority in relation to Christianity, and the Reformation are religious topics, and are here dealt with mainly from a religious standpoint. Moreover, in both volumes the questions raised are for the most part of a more immediate, if not in reality of a more recent, importance than those discussed in the two which preceded. Romanism, Ritualism, and Rationalism, the three "r's" of theological controversy, will divide attention with the romantic story of Montenegro, and the various aspects and difficulties of the Eastern problem. But from this list must not be omitted the deeply interesting letters to Lord Aberdeen on the state prosecutions of the Neapolitan Government (1851-2). The effect of these letters is, as their author justly implies, a matter of history, and rarely has Mr. Gladstone brought the terrors of his vehement eloquence to bear on a greater iniquity than that which he here exposes. The state prisons have passed away with the government which maintained them, but stray fragments of the controversy which "Signor Gladstone's" statements excited may still be picked up by the curious on Italian bookstalls, nor has the recollection of the unspeakable horrors of those dungeons yet faded from the minds of the Neapolitan people.

In these letters Mr. Gladstone writes as an English Conservative (vol. iv. p. 3), yet he is

already very unlike the majority of that party in the warmth and sincerity of his sympathy with the popular strivings of the Continent. Here, and again in his review (1852) of Farini's 'Stato Romano,' his indignation burns fiercely against the corrupt and despotic governments which then pressed heavily on the Italian peoples, and prevented Italy from being anything more than "a geographical expression." In a similar though a milder tone, he appeals for a full and frank recognition of the political claims of Greece, and her entire emancipation from Turkish rule. English Liberalism has been of late, and in part truly, charged with failing adequately to appreciate our imperial responsibilities, and with taking a somewhat low and commercial view of the aims and methods of national policy. But it must also be said that, to its credit, it has, at least in the persons of the best of its recognized leaders, done much to counteract our insular selfishness, and to lay stress on our inherited duty of sympathizing with freedom as against despotism without as well as within our own borders.

The more purely political essays in vol. iv., *e. g.*, those on the Franco-Prussian war and on our relations with Egypt, we shall leave untouched, as scarcely falling within the proper field of literary criticism. Nor, were it not for the almost poetic interest of the story, should we notice the graphic sketch of the long struggle maintained by the Montenegrins against their hereditary Turkish foe. That the Montenegrins are semi-barbarous may be readily admitted, but so were the Homeric heroes, and so, even more certainly, were the Highlanders of Scott. Very possibly, too, modern sentiment may invest these "robber chieftains" with as unreal a halo of romance as that which Sir Walter cast about Rob Roy or Fergus MacIvor; and though the historian will have to check, and the sober politician to allow for, this tendency, the literary critic as well as the general reader may reasonably indulge himself in a brief enjoyment of the picture, even though, which we do not believe ourselves, he must pass on to find that the reality is very different.

Between the general atmosphere of these two volumes there is a marked difference. While in the second the reader is called upon to sympathize with the free aspirations of young peoples, to execrate the evils of despotism, and admire the heroic courage of those who resisted it to the death, in the first, on the other hand, he is asked in the name of conservative Christianity to pause, he is warned against the anarchical and pagan tendencies of the time, and exhorted to fall back on ancient tradition and authority. And this difference is not one of time. The space of years covered by the essays of vol. iii. is from 1844-1878, that covered by those of vol. iv. from 1851-1877. The simple explanation is that here, as was frequently the case in the two earlier volumes of the series, the reader is met by the contrast between the author's progressive and liberal sympathies and his fixed beliefs. Thus it is that, to borrow words which he applies in a different connexion (iii. p. 118), "in making this transition we confess to feeling a great change of climate; it is not simply that certain tenets have been

dropped; the mental attitude, the method of knowledge, have been changed."

The essay on the "Theses of Erastus" has an interest in connexion with the great ecclesiastical crisis in Scotland with which it is largely concerned, but a discussion on the merits and demerits of Erastianism itself is one for which we have neither ability nor inclination. From the outside it has unquestionably some attraction for ordinary laymen, as being a system which proposes to control by the strong hand of civil authority the aberrations of over-zealous ecclesiastics, while of Mr. Gladstone's view it is enough to say that he sees in Erastianism the "seeds of a very foul and dangerous heresy," and considers it "a serious and very threatening error." The article on the "Influence of Authority in Matters of Opinion" excited considerable attention at the time of its first appearance, and in many respects has more points of contact with general speculation. The title, indeed, is unintentionally misleading, in so far as the writer deals almost exclusively with religious belief. The essay belongs, in short, to Christian apologetics. From certain premisses laid down by Sir G. Lewis, certain inferences are drawn by Mr. Gladstone, pointing to the conclusion that "authority" or "the consent of mankind" binds us to the acceptance not merely of Christianity in its widest and most general sense, but of a particular form of Christianity, which, though the author avoids the name, is in reality Anglicanism. The fact that the value of authority as a ground of belief is thus assumed to start with reduces the subsequent reasoning to the level of an *argumentum ad hominem*, and considerably narrows the limits of discussion. Nor is it altogether possible to avoid the impression that in Mr. Gladstone's case the wish has been to some extent father to the thought, and that his acceptance of Sir G. Lewis's principle has been hastened by its applicability to orthodox Christianity. The rejoinder to Sir J. Stephen, turning, as it does, mainly on the correctness of Mr. Gladstone's inferences from Lewis, contributes little to a settlement of the previous question, viz., the logical value of authority, beyond a rather vague definition of the "principle of authority" itself (vol. iii. p. 174). It would, however, be outside our present purpose to enter at all upon so intricate a question as the "nature and grounds of assent," and we will merely remark here on one or two points in the general line of the author's argument. "All nations," he writes, quoting from Lewis, "agree in recognizing the existence of a God." This consent raises, of course, a strong presumption in favour of the dogma in question. But does it in any way justify the inference which our author draws from it, that "the consent of mankind binds us in reason to acknowledge the existence of a God"? The truth is, if we are not mistaken, that this binding force is really supplied from another quarter, for Mr. Gladstone holds (iii. p. 204) that we are endowed with an intuitive faculty by which we discern God, and clearly, therefore, the consent of mankind on the point in question gains enormously by being thus implicitly based on an intuition as universal as our perceptions of sensible objects. But then the "consent" itself ceases to be the real ground of assent, for the ground is, in fact, the original intuition, and the argument from

authority is consequently superfluous. Lastly, it might be asked whether there is any proof of this intuitive discernment of God beyond this same general consent of mankind as to His existence, and whether, if so, the argument is not moving in a vicious circle. It is also a little surprising that though in one place there is a reference to a work of Dr. Newman's, written before he left the Church of England, there is not, so far as we can find, a single allusion, either in the original essay or in the rejoinder, to a book which is certainly a high authority, at least on one side of the question, the 'Grammar of Assent.'

We have already seen that Mr. Gladstone enlists Sir G. Lewis in the service of Anglicanism, for he will not allow that the principles laid down by the latter can be fairly limited in their application to a vague and general acceptance of Christianity. With equal ardour he claims as an ally of the faithful the author of 'Ecce Homo.' The work itself was among the firstfruits of a critical method of which the most recent product is 'Philochristus,' and which, avoiding alike the outspoken hostility of former days and the more scientific procedure of continental critics, prefers, as Plato sometimes did, narrative to argument, and exercises all an artist's freedom in omitting or lightly passing over difficult and disputed points, and leaving the reader to draw the moral very much according to his own prepossessions. But the place of the book in the history of criticism is not the point with which Mr. Gladstone deals. What he aims at proving is that although the author treats directly only of the human side of Christ's life and character, this method has great merits, and is, indeed, amply justified by precedent. That the author intended to represent this side as the only one is a notion Mr. Gladstone will not entertain, nor, it must be confessed, does the language used in any way force it upon him.

But the final tribute to the merits of the Anglican system is offered in the essay on the Courses of Religious Thought. Mr. Gladstone has here made a conscientious effort to classify all the various extant forms of religious belief. From Ultramontanist the reader passes by gradual steps to a motley collection of Agnostics, Atheists, and such like, a ragged crew, which is consigned to the fifth class. Second in order of arrangement, but, in the author's eyes, first in the order of merit, stand those "who, rejecting the Papal monarchy, believe in the visibility of the Church: or the Historical School" (vol. iii. p. 101), including, together with orthodox Anglicans, the Eastern churches and the Old Catholics. It is this section which claims Mr. Gladstone's allegiance, and the position of which he once more, in the last essay of the third volume, eloquently defends against Abbé Martin. Want of space renders his sketch of the fifth class necessarily incomplete and almost superficial, but here as elsewhere we get glimpses of a fancy once very generally entertained and still not without charms for certain inquirers, the fancy that at some vaguely early period a single religion and a single code of morality prevailed in the world, of which pagan religions preserved the broken fragments, and which Christianity reproduces in an elevated form. Of this "general monotheism which many inquirers trace in the most primitive

times" (vol. iii. p. 123), of the "primitive law once in force among the whole or a portion of mankind" (vol. iii. p. 158), history and science know nothing, and the theory must, we are afraid, take its place with kindred attempts to rediscover in pagan mythology the principal figures of the Christian theogony.

Sport and Work on the Nepal Frontier; or, Twelve Years' Sporting Reminiscences of an Indigo Planter. By "Maori." (Macmillan & Co.)

THIS is an interesting and even valuable book. Mr. Inglis uses his twelve years' experience of Northern Behar judiciously; he has many statements of importance to make, and though he claims only to have produced "a chatty, familiar, unpretentious book, giving an account of our life in India," he has done a good deal more, so full is his volume of information and so graphic are many of his descriptions. It does not portray the life of the English in India in general, but only that of the planters in that often wild but very varied district which lies between Nepal and the Ganges. The theme is almost new, and it is handled with freshness and vigour.

The subjects treated of naturally fall under the two great divisions of work and sport, though a good deal of sport is introduced amongst the details of work. Those who wish to know what the life of an indigo planter is will have it here brought home to them, together with useful accounts of the methods which the planter follows and interesting sketches of the people with whom he has to deal. A vigorous and not unsuccessful attempt is made by the author to vindicate the character and usefulness of the European planters in India. He complains bitterly of the annoyances to which they and their *employés* are subjected, not by the English officials, but by the native police and the crowd of scoundrels who hang on to the police. The picture he draws of the oppression exercised by this force in some of the country districts of India is exceedingly painful, but there are good reasons to believe that it is by no means exaggerated. He asserts that most of the stories told against the planters are got up by money-lenders, petty zemindars, and wealthy villagers who find the planter successfully competing with them for land and labour; but our recollection of the Nil Durpan case and the spirit in which the Rev. Mr. Long was prosecuted does not favour the idea that the planter is quite such an immaculate person as some of the pages of this book would imply. It may be admitted, however, that he must be vastly better than he has been represented in some quarters, because, with almost everything against him—with no official position in his favour, in a country where official position is almost everything, and with hosts of cunning petty enemies—he has yet held his own, has secured for himself a useful and honourable career, and has attracted round him large numbers of natives, who look upon him as a truer benefactor than the Brahman or even the civilian. The material bearing on this subject is by far the most valuable part of Mr. Inglis's volume. In regard to tigers and other wild beasts he has afforded some interesting contributions to our knowledge; but

what he has to say in regard to the development of India by practical men of our own race is of much more importance, and is worthy of serious consideration. While Englishmen are so eager to resist the progress of Russia in the East it might be well to note how Russia plants its own people in a secure position wherever it advances. There are, too, good grounds for our author's assertion that—

"In no other country in the world would the same jealousy of men who open out and enrich a country, and who are loyal, intelligent, and educated citizens, be displayed; but there are high quarters in which the old feeling of the East India Company, that all who were not in the service must be adventurers and interlopers, seems [not wholly to have died out.]"

How strong this feeling was may be judged from the evidence taken before Parliament in the time of Warren Hastings, when every Anglo-Indian of any note laid it down as an almost self-evident axiom that the introduction of a single non-official Englishman was a serious danger to the British *raj* in India. Events have proved quite the contrary, but the erroneous feeling on that subject still survives, and the following passage is a powerful argument against it:—

"The rapid changes which have come over the face of India, especially in these border districts, within the last twenty years, might well make the most thoughtless pause. Land has increased in value more than twofold. . . . Everywhere are the signs of progress; new industries are opening up, jungle is fast disappearing. Agriculture has wonderfully improved; and wherever an indigo factory has been built progress has taken the place of stagnation, industry and thrift that of listless indolence and shiftless apathy. A spirit has moved in the valley of dry bones, and has clothed with living flesh the gaunt skeletons produced by ignorance, disease, and want. The energy and intelligence of the planter has breathed on the stagnant waters of the Hindoo intellect the breath of life, and the living tide is heaving full of activity. . . . Let any unprejudiced observer see for himself if it be not so; let him go to those districts where British capital and energy are not employed; let him leave the planting districts and go up to the wastes of Oudh, or the purely native districts of the North-West, where there are no Europeans but the officials in the *station*. He will find fewer and worse roads, fewer wells, worse constructed houses, much ruder cultivation, less activity and industry; more dirt, disease, and desolation, less intelligence; more intolerance; and a peasantry morally, mentally, physically, and in every way inferior to those who are brought into daily contact with the Anglo-Saxon planters and gentlemen, and have imbibed somewhat of their activity and spirit of progress."

A large portion of this book is devoted to the tiger, and affords material for determining several moot points in regard to that interesting animal. That he is exceedingly useful, as some sportsmen have recently tried to make out, appears doubtful. Attention is called to the varieties of the tiger, and "Maori's" remarks on this subject should be taken in conjunction with those of Captain Baldwin in his 'Large Game of Bengal.' We have heard so many tiger stories that it is a relief to come upon two or three novel ones, illustrating its powers when hard pressed of concealing itself in water with the skill of an alligator, leaving only a small portion of its face above the surface. Some addition is also made to our knowledge of the habit the male tiger has of devouring its own offspring, of

its migratory habits, and of the special courage of the young tiger before it has met with adversity.

The following passage illustrates the power which the tiger has of concealing itself in various ways:—

"Tigers can lay themselves so flat on the ground, and lie so perfectly motionless, that it is often a very easy thing to overlook them. On another occasion, when the Purneah Hunt were out, a tigress that had been shot got under some cover that was trampled down by a line of about twenty elephants. The sportsmen knew that she had been severely wounded, as they could tell by the gouts of blood, but there was no sign of the body. She had disappeared. After a long search, beating the same ground over and over again, an elephant trod on the dead body lying under the trampled canes, and the mahout got down and discovered her lying quite dead. She was a large animal and full grown. On another occasion George was after a fine male tiger. He was following up fast, but coming to a broad nullah, full of water, he suddenly lost sight of his game. He looked up and down the bank, and on the opposite bank, but could see no traces of the tiger. Looking down he saw in the water what at first he took to be a large bull-frog. There was not a ripple on the placid, stagnant surface of the pool. He marvelled much, and just then his mahout pointed to the supposed bull-frog, and in an excited whisper implored George to fire. A keen look convinced George that it really was the tiger. It was totally immersed, all but the face, and lying so still that not the faintest motion or ripple was perceptible. He fired and inflicted a terrible wound. The tiger bounded madly forward, and George gave it its quietus through the spine. A nearly similar case occurred to old Mr. C—. A tiger bolted towards a small tank or pond, and though the line followed up in hot pursuit, the brute disappeared. Old C—, keener than the others, was loth to give up the pursuit, and presently discovered a yellowish reflection in the clear water. Peering more intently, he could discover the yellowish tawny outline of the cunning animal, totally immersed in the water, save its eyes, ears, and nose. He shot the tiger dead, and it sank to the bottom like a stone. So perfectly had it concealed itself that the other sportsmen could not for the life of them imagine what old C— fired at, till his mahout got down and began to haul the dead animal out of the water."

We can thoroughly recommend this book to those who are interested in the subjects of which it treats, and also to the general reader.

The Life of Saint Hugh of Avalon, Bishop of Lincoln, with some Account of his Predecessors in the See of Lincoln. By George G. Perry. (Murray.)

ST. HUGH of Lincoln was one of the noblest of our countrymen in a time that was not unfertile in greatness. Our countryman we call him advisedly, for, though Burgundian by birth, it was here that the more fruitful part of his life was lived, and it was at Lincoln, in the church for which he had done so much, that his body became an object of worship. As a saint he is especially English—Mercian, we should say, only that the great Lincoln diocese over which he ruled, and which, roughly speaking, marked off by its boundaries the limits of the old Mercian land, had lost its secular and political name long before Hugh came to rule over it. Hugh was of what would now be called a "good old family," his ancestors were knights, and no doubt sufficiently warlike. Early in life, but not without severe trials, he became a member of the Carthusian order, and seems to the end of his career to have lived strictly up to the spirit of

that stern rule. Monk though he was, he had, either from inheritance or association, much of the knightly character of his forefathers; and though an earnest and discreet churchman, and over and above this a man of holy life and deep religious feeling, he seems never to have lost his simple and free bearing, but to have held himself on all occasions as the equal of the kings and powerful magnates with whom he came in contact. It is interesting to compare the gentle Hugh with the great Archbishop Thomas. This is not the time to discuss the qualities of Becket. On his character far too much of mere eulogy and scolding has been expended already; but the noticeable fact must not be overlooked, when comparing two men equally zealous for the interests of religion as they conceived it, that Becket had frequently before him the glory of the struggle, and that he certainly now and then gave way to outbursts of temper which, even in that rough time, must have taken away something from his dignity. Hugh, on the other hand, though he could be as stern as the Canterbury martyr himself, seems to have been almost always gentle in manner, and to have had not the smallest regard for the mere glory of combat with evil. Like some others among the best and purest of past ages, he seems to have had a keen sense of humour, which is but dimly reflected in the fragments of his discourse that can be picked out from the Latin lives that have come down to us. His gentleness showed itself especially in an intense love for little children and great fondness for the lower animals. The story of the swan of Stow, which is said to have guarded his master like a dog, may have been improved upon by legend-makers, but it comes on the authority of an eye-witness, and must be true in its main features. The swan became his emblem from the first. It stands gazing up into his face in the Riseholme picture, a woodcut of which faces the title-page of Mr. Perry's volume, and it occurs in some form in almost every known representation of him.

While many other canonized persons of lesser note and less pure lives are remembered in the places connected with their history, St. Hugh has been well-nigh forgotten. Though he had a rich shrine, and though miracles, as the manner then was, were worked by his relics, his cultus never spread far and near like that of the Canterbury saint. His fame was from the beginning provincial only, and the stories connected with him, though marvellous enough, are of a much less stupendous character than those which clustered around St. Thomas's grave. In Lincolnshire for some time after the Reformation his feast-day was at least remembered. "For bread and ale to the ringers on St. Hewe day" occurs under the year 1585 in the churchwardens' accounts of Leverton, near Boston, and this entry is said to be but a specimen of several others of like character to be found in that county. His feast was a memorable day to the men of the Tudor time, for on the 17th of November, 1558, Elizabeth became Queen of England. For that reason, and not in honour of Hugh of Avalon, the bells were rung.

Mr. Perry has chosen a good subject, and has treated it skilfully. It is not easy to write the age of a mediæval saint without either introducing matters of present controversy or, what is perhaps worse, giving a modern colouring to the far-away life of the past. Mr.

Perry may not have avoided the latter entirely, but he has very nearly done so. At least we could not point out more than two, or at the most three, passages where, while talking about the time of Henry II. and John, he has evidently the Victorian era in his mind, and he has certainly sketched the features of the time with a firm and impartial hand. There is no book of the kind in English, except Mr. Morison's 'Life of Saint Bernard,' that is so lifelike. Occasionally, however, there is an over-statement. "The theory of a good many kings of that era was that a certain amount of hard fighting against the Saracens would secure them salvation in spite of their murders and rapines," is a sentence which might look very nice in a newspaper or magazine article, but is surely out of place here. That a good many kings of that time acted as if such were their theory is true enough, but it is quite certain that no rational man, king or bondman, ever held such an opinion. The theological teaching even of the worst times—and the times worst in moral theory were not in the days of the Crusades—was far different from this, and any king who had avowed such a scandalous opinion would soon have fallen in with some ecclesiastic, or layman it may be even, courageous enough to rebuke him. Mr. Perry thinks that the strange picture given by Giraldus Cambrensis of the state of the Church in his day may be fairly applied to St. Hugh's diocese, because Giraldus spent several years of his life at Lincoln. This may be so. It is known from other sources that the condition of things in the Eastern Counties was very bad; but Giraldus was a great traveller—he knew not only England, but France, Italy, and the Celtic lands; and it is probable that the darker touches in his picture are taken from places where the clergy were poorer than those under the rule of St. Hugh can have been. It is unlikely that the shameful traffic in the services of the Church which Giraldus describes would have been permitted by the laity in places where the clergy were not in abject poverty. We are glad Mr. Perry has drawn attention to one curious piece of iniquity. It seems that it was the custom to use the eucharist for purposes of magic, and that "masses were celebrated over waxen images devoting the person whom the image represented to death within a certain time." Mr. Perry believes this to have been a custom "peculiar to the fierce and relentless character of the Celt." We see no reason why such an abomination should not have been practised at Lincoln as well as in Wales or Ireland. It is simply a blasphemous adaptation of Christian rites to a far earlier stage of thought. Practices essentially the same are going on at the present day in many savage and half-savage lands, and every student of folk-lore knows that objects such as apples, lemons, and the hearts of the smaller animals, which do duty for the wax images of our forefathers, are in this country at the present time frequently stuck full of pins and buried with imprecations for precisely the same purpose. The remarkable thing in the instance Mr. Perry quotes is that, in an age when the Church's rites were fully believed in by all men, good and bad alike, any priest should have dared thus wantonly to misapply them.

The first chapter is taken up by a sketch of the predecessors of St. Hugh at Dorchester and Lincoln. What is given is good, and, as far as we have been able to test it, free from slips in names and dates. We wish, however, that it had not been written, for then we might have hoped to receive from the hands of Mr. Perry extended lives of a series of men whose works both for good and evil are worthy of memory.

The Odyssey. Done into English by S. H. Butcher, M.A., and A. Lang, M.A. (Macmillan & Co.)

It is about a century and a quarter since Davidson, in his prose version of the *Æneid*, rendered *fœdera iungi* "to form an incorporative alliance," and *heu miserande puer* "Ah, youthful object of sincere commiseration!" That is a fair specimen of the style with which prose translators of classical poetry and their readers were long content. It was the received view that the translation of a Greek or Latin poet could have no pretensions to be a work of art unless it was in rhyme or in blank verse; a prose rendering could hardly aspire to be more than what Johnson called "the clandestine refuge" of schoolboys. In so far as it sought to attain a higher dignity, its ambition usually took the form of diffuse rhetoric engrafted on an ordinary newspaper style. Two influences may be said to have been chiefly operative in raising the level of prose translation from the classics, especially from the poets, within the last fifty years. One of these influences has come from scholarship, the other from art. Scholars have aimed at showing how scrupulous accuracy might be combined with a good literary form: it is to this that we owe such translations as that of Plato's 'Republic,' by Messrs. Davies and Vaughan, or those from Demosthenes by Mr. C. R. Kennedy. Recent tendencies in art have at the same time strengthened the reaction against excessive Latinizing in vulgar literary English, and have led people to feel the beauty and power of the older and purer language, the language in which our version of the Bible is written. Mr. Matthew Arnold's criticism and his own translation from Isaiah have wrought in this direction, and so, too, has Mr. Swinburne's poetry, especially, perhaps, his 'Atalanta in Calydon.'

Both these influences are seen in the present translation of the *Odyssey*; it is, first of all, a work of accurate scholarship which aims at satisfying the literary sense; it is, besides, a work of art, in that it uses an older English style—what may roughly be called the English of the Bible—with the conscious aim of producing a certain effect. The alliance of the translators might have been pronounced judicious even before it had been justified by the result. The reputation for scholarship which Mr. S. H. Butcher carried from Cambridge to the sister university and Mr. A. Lang's special attainments in the comparative study of folk-lore promised well for their joint work on the *Odyssey*, and the promise has been well fulfilled. The *Odyssey* is a peculiarly good subject for such an experiment. Its continuous interest merely as a story is great enough to carry the reader without weariness from the first book to the twenty-fourth. This is an advantage which a prose translation of

the *Iliad* or of the *Æneid* can never command in an equal degree.

The distinctive tone of this version will be best brought out, perhaps, by comparing it at a characteristic place with Worsley's rendering of the *Odyssey* into the Spenserian stanza—a rendering which, whatever may be thought of the metre chosen as an equivalent for the Homeric hexameter, has certainly great charm, and is besides fairly readable as a whole. The passage which immediately follows Nausicaa's dream in book vi.—the dream in which Athene appeared to her—is given thus:—

Scarcely had she gone when bright-throned Morning came;
And, rising from her couch magnificent,
Fair-robed Nausicaa wondered at the dream,
And through the wide house to her parents went
Forthwith, her matter to make evident.
One by the hearth sat, with her maids around,
And on the skins of yarn, sea-purple, spent
Her morning toil. Him to the council bound,
Called by the lordly chiefs, just issuing forth she found.
Standing beside him, fondly thus she spake:
"Dear father, could you lend a waggon tall,
Fair-wheeled and well-equipped, that I may take
Robas to the stream and wash them? for they all
Lie lustreless, defiled within our hall.
These most of all besemeth in our state,
When the Phœacian chiefs their council call,
Clothed in clean garments to attend debate.
Moreover five dear sons live here within thy gate,
Two having wives, three in youth's flower unwed,
Who in the choral dances would appear
In clothes new-washed—this care is mine." So said
Nausicaa, ashamed to hint in her sire's ear
Her marriage-hour. But he the fact saw clear,
And answered: "Loan of mules will I concede,
Or if aught else, dear child, thy heart may cheer.
Go—a tall wain the servants for thy need,
Fair-wheeled, with upper framework, shall equip with
speed."

Here is the same passage in the version of Messrs. Butcher and Lang:—

"Anon came the throned dawn, and awakened
Nausicaa of the fair robes, who straightway marvelled
on the dream, and went through the halls
to tell her parents, her father dear and her mother.
And she found them within, her mother sitting
by the hearth with the women her handmaids,
spinning yarn of sea-purple stain, but her father
she met as he was going forth to the renowned
kings in their council, whither the noble Phœacians
bade him. Standing close by her dear father, she
spoke, saying: 'Father, dear, could'st thou not
lend me a high waggon with strong wheels, that
I may take the goodly raiment to the river to
wash, so much as I have lying soiled? Yea and
it is seemly that thou thyself, when among the
princes in council, should have fresh raiment to
wear. Also, there are five dear sons of thine
in the halls, two married, but three are lusty bachelors,
and these are always eager for new-washed garments
wherein to go to the dances; for all these things
have I taken thought.' This she said
because she was ashamed to speak of glad marriage
to her father; but he saw all, and answered, saying:
'Neither the mules nor ought else do I grudge
thee, my child. Go thy ways, and the thralls
shall get thee ready a high waggon with good
wheels, and fitted with an upper frame.'"

Let any one compare these two versions—leaving verbal points aside—in regard to general effect, and it is not difficult to feel what is the essential difference between them. The metrical version has an elegance of its own; but it interposes a new artistic medium between us and the original. As in Wagner's opera, when Tannhäuser has spoken the words that break the spell of Venus, film upon film of silvery mist falls between him and the enchanted home of the goddess, so here a veil of subtle association, half modern, half

medieval, has woven itself between us and the magic regions of the *Odyssey*. But in the prose version there is no such veil; there we are face to face indeed with the childhood of the world, with its true simplicity, its unaffected tenderness, its incommunicable grace. That must always be the distinctive merit of a prose translation of a classical poem, when the prose is in itself perfectly pleasing. It does not seek to rival its original, which a metrical version usually does, at the cost of becoming something different from that original; it is content to reproduce it; and so, while it promises less, it gives more.

The translators have nearly always followed, in doubtful words, the interpretation which is best supported by recent research in comparative philology; but we observe an exception in the rendering of *ἀνέρες ἀλφειοί* as "men that live by bread" (i. 349; vi. 8, &c.). This points, of course, to K. F. Hermann's derivation of *ἀλφειοί* from *ἀλφι* and *ἐὼ* ("meal-eaters"); but it is surely better, with G. Curtius (who compares *ὄρχηστρίς*), to take it from the root *ἀλφ*, with the notion of gaining, winning by effort; so that the old-fashioned version "enterprising" is nearer to the primary sense. The translators have consulted clearness by often defining the reference of an ambiguous word, as when (xii. 51) *ἐκ δ' αὐτοῦ* is rendered "from the mast," or (i. 277) *οἱ δέ*, "and her kinsfolk"; *βάλεν* (xii. 71), "the wave would cast," &c.; sometimes, too, by interpreting a general phrase, as (ii. 22) *ἔργα πατρῷα* "continued in their father's fields." In a few places we have noticed an unnecessary departure from closeness, by which something of graphic force is lost, e.g., in

τὸν δ' ἕτερον σκόπελον χθαμαλότερον ὄψα,
Ὀδυσσεύ,
πλησίων ἀλλήλων καὶ κεν διοιστεύεας,
the last words are rendered, "hard by the first within a bow-shot." Surely it would be simpler and stronger thus: "hard by the first: thou could'st send an arrow across."

Of the thirteen notes at the end, only one turns on a point of syntax—the construction of ii. 244-5. Here it is clear to us that interpretation (1)—that taken in the text of the translation—is right. A point in favour of it, which, so far as we are aware, has not been noticed, is v. 252,

ἀλλ' ἄγε μὲν λαοὶ σκίδνασθ'.

where Leiocritus speaks in the hasty, uneasy tone of a man who is resolved to assume that the *λαοί* do not count in the quarrel—that Telemachus, Mentor, and Halitherses stand alone. To the note on *ἱέρως* we should only add that, in *ἱέρως ἰχθύς* (doubtless one of the phrases to which the writers allude), we should have been inclined to say that—not "perhaps," but almost certainly—*ἱέρως* must be an archaism in the sense of "strong." The note on the *ἔρκος ὀδόντων* (communicated by Mr. Magnússon), that on "Revenge and Atonement," and that on the second-sight of Theoclymenus, are among the best. We congratulate Mr. Butcher and Mr. Lang on their work, and hope that they may fulfil their design of writing on Homeric syntax and forms, as well as on the manners of the heroic age.

Genealogical Memoirs of John Knox and of the Family of Knox. By the Rev. Charles Rogers, LL.D. (Printed for the Royal Historical Society.)

THIS work contains little of interest to the generality of readers, though it may very possibly be welcome to the various families of the name of Knox, for whose benefit it has apparently been compiled, and for whose pedigrees it affords plenty of valuable hints. Unfortunately the genealogical information contained in it is for the most part set down in the loose and slipshod way that was so generally employed by the earlier genealogists and that is so well known and so much deplored in the works of Nisbet and Douglas. It is hardly necessary to say that, in these days of more accurate research and editing, this is not the way in which genealogical memoirs should be printed. The author says in his Preface that his work "is the result of wide research and a very extensive correspondence. So many have helped that a catalogue of them would be cumbersome." This being the case it can only be hoped the Royal Historical Society will entreat Dr. Rogers to carefully preserve for the use of posterity the proofs of all the genealogical facts he has so industriously collected for them. He has previously published memoirs of other families, including, amongst others, the Alexanders, the Strachans, the house of Christie, and the Scottish branch of the house of Roger; but, alas, the same capital fault runs through the whole of his genealogical work, and he seldom authenticates his statements as to material points of pedigree by exact quotation from his authorities, and by references to the records that may be consulted by those who wish to verify his facts. This is so constantly the case that the reader will scarcely find a single instance in the Knox Memoirs where its author gives any information as to the localities in which the births, deaths, and marriages occurred of which he gives the dates. In consequence of this important omission it is obvious that any painstaking genealogist of the modern school who may have reason to set to work upon any of the pedigrees compiled by Dr. Rogers will scarcely find his task lightened by the labours of that gentleman, and must search *de novo* for proofs of many of the facts stated by the latter, with a too great probability, after all, of being unable to verify some of them that may be of the utmost importance to him.

The work contains a short memoir of the great Reformer, as well as a number of notices of persons only connected together by bearing the same surname, and also some slight genealogical memoirs of the existing families of Knox set forth in the loose and superficial way that has been above described. It appears that the Reformer was of humble birth and that his origin cannot be traced further back than to his parents, although Dr. Rogers declares in his Preface that "Knox belonged to a house ancient and respectable." His father was William Knox, of Giffordgate in the suburbs of Haddington, and his mother is supposed to have been a Sinclair. We are not told when the Reformer was born, but we learn at p. 76 that he entered the University of Glasgow, in his seventeenth year, in 1522. The Reformer died on November 23rd,

1572, and his will, which is dated May 13th of that year, is set out at p. 129 *et seq.* Its quaintness and the strong religious fervour that pervades it render it by far the most interesting part of the book.

By his first wife, Marjory Bowes, Knox had two sons, Nathaniel and Eleazar, to whom he left by his will one hundred marks sterling, that they had inherited from their mother and that he had increased to five hundred pounds Scots. As a specimen of Knox's diction and the spelling in this will we quote the following passage in reference to this legacy:—"I ressaunt of thairis bot ane hundredth merkis stirling quhilk I of my povirtie extendit to fyve hundredth pundis Scottis and that in contentation of thair bairnis pairt geir quhilkis may fall to thaim be my deceis." This would seem to show that the Scottish pound was of more value in Knox's day than subsequently, and we should have liked the question as to its then value to have been discussed by Dr. Rogers. It is by a strange oversight, too, that Dr. Rogers, when he quotes the sums of money mentioned in Scottish inventories and valuations, should give his readers no hint of the great depreciation of the Scottish currency which reduced the value of the "pund" so much that it is usually estimated at 1s. 8d. of English money. Nathaniel and Eleazar Knox, the Reformer's only children by his first wife, were educated at St. John's College, Cambridge, and died unmarried, the former at the age of twenty-three, and the latter at the age of thirty-two, after having been for four years Vicar of Clacton Magna, near Colchester.

Knox married secondly, at the age of fifty-eight, Margaret Stewart, aged sixteen, a daughter of Andrew, third Lord Ochiltree, and by her (who survived him, and died about 1612) had three daughters, Martha, Margaret, and Elizabeth. Dr. Rogers tells us that the issue of the two elder daughters is probably extinct, and he gives much information about the third daughter and her husband and their descendants, but after a careful study of what he says about them we find it impossible to make out how many, if any, of the descendants are now living. Elizabeth Knox married in 1594 John Welsh, a Presbyterian minister, who was exiled in 1606 for his opposition to episcopacy. Mrs. Welsh appears to have inherited much of her father's spirit. When her husband was in ill health and desired to return to Scotland, she sought an interview with King James, who asked her whose daughter she was. She replied, "My father was John Knox." "Knox and Welsh," said the king; "the devil ne'er made sic a match as that." "May be," replied Mrs. Welsh; "for we never speired his leave." She then begged that her husband might be permitted to revisit Scotland, and the king said, "He shall if he submit himself to the bishops"; upon which Mrs. Welsh, holding out her apron, said, "Sooner than he should do so I would keep his head there."

There is little to interest the public in relation to the other families of the name of Knox whose memoirs are given by Dr. Rogers. The chief of them is that of the Earls of Ranfurly, from a branch of which, but its connexion with the parent stem is not stated, Catherine Letitia Knox, the mother of Lord Lawrence, is said to have been descended.

The Bagford Ballads. Parts I.-IV. Edited, with Introduction and Notes, by Joseph Woodfall Ebsworth, M.A. In Two Divisions. (Printed for the Ballad Society.)

THESE volumes contain a collection of ballads of the same character as those of the Roxburghe collection, edited for the same Society by Mr. Chappell, and such as are counted among the treasures of the Pepysian Library in Cambridge. Precious things are such ballads to the writer of the minuter history of the age in which they originally appeared, for from them as from no other source can be gathered little hints of popular feeling and the opinion of the passing hour, and passages of much interest occur in them that illustrate the manners and customs of our forefathers. They are to the writer who studies them what *Punch* and kindred periodicals will be to the minute student in times to come of the ways and doings of the English in this nineteenth century. Over such a collection Macaulay revelled, and sometimes was led by them, as we have before remarked, to give more weight to points which they illustrated than the sources from which he was drawing seem to warrant.

The ballads before us deal mainly with the times of Charles II., James II., and William III.; and they show how the popular sentiment was stirred by cries against Popery, praises of the bravery of our soldiers and sailors, songs full of hatred of the French, and ballads which show how high political feeling ran throughout all England in the elections in the days of the second Charles. To take an example here and there. In 'A Pill against Popery' (p. 586), the Papists have all the evils under which the kingdom was suffering laid at their door:—

But yet, alas, we find it to our grief,
The poor are like to starve without relief,
The times so bad by these designs are made
As puts a stop and damp unto all trade.

And what a poor chance there was, according to the popular voice, of getting free from the trouble we may see from a very vigorous ballad called the 'Protestants' Prophecies' (p. 439), a part of which runs:—

When silver and gold shall be nothing esteem'd,
& christian slaves by fair words be redeem'd,
When Sack down the Channels like water shall run,
Then Popery out of this Land will be gone.

When Horses shall Run without any Legs,
When Hens shall draw Carts and Oxen lay Eggs,
When gamesters refuse to take what they have won
Then Popery out of this Land will be gone.

How popular the sailors were we can learn from many a broadside here preserved. One called 'The Seaman's Compass' (p. 267) is a song put into the mouth of "a fair damosel," and its refrain,

There's none but a Seaman
Shall marry with me,

bespeaks the tone of the whole. Tradesmen and merchants are nowhere in the race for favour. Seamen are kind and constant, affectionate and brave, and perhaps there were some other reasons for the "fair damosel's" preference. For she tells how

Seamen from beyond Seas
bring Silver and Gold,
With Pearls and rich jewels,
most rare to behold;
With Silks and rich Velvets,
their credits to save,
Or else you gay Ladies
could not go so brave.

The bravery of our sailors has its praises extolled in such songs as the 'Midshipman's Garland,' where (p. 117) the victory at Cape La Hogue is sung of in what the editor calls "one of our finest old sea songs." Perhaps the quality may be somewhat questionable, certainly the verse halts a little here and there, as a specimen will show, but there is a true ring about the words:—

Let it ne'er be said that English boys
should e'er stay behind when their admiral goes;
but let each honest Lad cry with one voice
brave Russell Lead us on to fight the foes.

The Jingoes certainly had the upper hand in those times. France was supposed to be England's natural foe. 'Jack Frenchman's Defeat' (p. 386), a ballad put forth after the victory at Oudenarde, is a type of much which these volumes supply. It starts—

Ye Commons and Peers,
Pray lend me your Ears;
I'll Sing you a Song, if I can
How Lewis le Grand
Was put to a Stand
By the Arms of our Gracious Queen Anne.

After much ridicule of the French and praise of everything and everybody who took part on the English side, Marlborough's achievements are set forth thus:—

O Louis Perplexed,
What General's next?
Thou hast hitherto changed 'em in Vain:
He has Beat 'em all round
If no New ones are found
He shall Beat the Old over again.

But it is not with matters religious or political alone that these broadsides deal; we have a goodly array of "Last speeches and confession of great criminals," Claude Duval and Bonny Gilderoy being conspicuous among the number. Then it appears, from a ballad on p. 64, that spirit-rappings were not unknown in these old days; and as if to prove that there is nothing new under the sun, Prof. Tyndall's germ theory of disease seems anticipated in the lines contained in 'London's Plague from Holland' (p. 39), where Dutch doctors are scoffed at, as if they had begun to interfere with the English medical teaching. We are told

How they define or gravely descant on
This grand invisible Contagion
Malignant vagrant Atomes are the quaint
(Say they) Compounders of this mortal taint.

Then we have ridicule of almanac-makers; specimens of London cries; we are shown how the old watchmen kept, or did not keep, guard in the city with lantern and candle; we can follow grand pageants through the ancient streets and see as much fun as at a Lord Mayor's show. The lawyers come in for their share of railery, as do the Quakers also, while beggars in these good old days seem to have been rather favourites with the ballad-makers. One of their panegyrists (p. 197) makes his beggar sing thus, in better verse than usual:—

We never do prate,
In matters of State
For fear we should come to Hugh Peters his Fate:
Whilst Scripture unfolds
And Treason upholders
Have lost their heads, we keep ours on our shoulders.
Our Plots and our Projects are never so tall
To reach to the Topmast of Westminster-hall
And therefore a merry brave Begger I'll be
For none wears his Noddy so safely as he.

While another, in less lofty tone (p. 218), chants his lay:—

Within a hollow Tree,
I live and pay no Rent;
Providence provides for me
and I am well content.

Occasionally there is to be found among the ballads before us some of a higher flight, and in which the hand of a poet may be recognized. Such is the song (p. 92) in which it is told how

As Cupid roguishly one day,
Had all alone stole out to play,
The Muses caught the little, little, little knave,
And Captive Love to Beauty gave.

And the ballad goes on to describe how the captive hugs his chains, and will never want to be free again.

It will be seen from what has been said that there is much of interest in these volumes, and that even when beggars are the theme, many things can be gathered from the ditties on other matters of more deep concern. It is a pity that by the insertion of some few valueless, but offensive, pieces the collection is rendered unfit for general use. They add nothing to our knowledge of manners, they illustrate no point of history; and the apology that "there are worse things in the Pepys collection" is scarcely valid.

NOVELS OF THE WEEK.

Lathely Towers. By Alice Corkran. 3 vols. (Bentley & Son.)

The Hour will Come. By W. von Hillern. From the German by Clara Bell. 2 vols. (Sampson Low & Co.)

All or Nothing. By Mrs. Cashel Hoey. 3 vols. (Hurst & Blackett.)

THE best part of Miss Corkran's book deals with the childhood of her heroine. Clara Saville's little imperious ways and airs suit her better in her intercourse with her boy friends and the old coachman than when exhibited later to the village in connexion with the family quarrel. Fortunately she has a warm natural disposition, which is prompt to avenge upon her the injustice into which her self-esteem for a time betrays her. From a consciousness of having ill treated an honourable gentleman, whose physical infirmity alone should have protected him, she is soon led to pity, then to admire and love, the man of all others most distasteful to her friends. The plot is passable, and the dénouement not unhappily worked out, though the slaughter of the chief belligerents at the decisive moment of the strife is an unfortunate necessity. Old Mr. Lathely is a little farcical, but not unamusing, in his rôle of the exiled baron. Mrs. Saville has a nature not so much on the surface, and gives the impression that more might have been made of her. On the whole, there is little to blame and not much to praise in these volumes. It is a pity, perhaps, to speak of a baronet as a nobleman, and a baronet's wife, herself untitled, as Lady Grace.

Frau Wilhelmine von Hillern is already favourably known to English readers by 'The Vulture Maiden.' This new novel from her pen is no less powerful. It is a sombre psychological romance, dealing with some of the strongest instincts of our human nature; a deep tragedy unrelieved throughout by any touch of brightness. The scene is laid in a Tyrolean monastery some five hundred years ago, and is intended to show that not even the stoutest cloister wall, the strictest discipline, can stifle a desire for human love and sympathy. As in former stories by this author, there is an air of nobleness and earnestness

about the writing, which is free from all exaggeration, and aims at simple truthfulness of effect and delineation. There is also the same fine feeling for nature and graphic description of scenery, as well as the careful study and grasp of character which render each of the monks portrayed a cabinet picture. The desire to show how all unnatural conditions bring about their own curse is carefully developed without sacrifice of reality or dramatic consistency. Mrs. Bell has acquitted herself well of her task as translator, and the book should find the same favour in England that it has found in Germany while passing through the pages of the *Rundschau*.

Mrs. Cashel Hoey makes too much use of minute improbable accidents in the construction of her plot. The first great event in the book would not have happened if a certain person had seen an announcement in a newspaper which lay under her very eyes. At another place events might have been different if a certain letter enclosed in another had not fallen unnoticed to the ground. Not much harm was actually caused by this accident, it is true, because the missing letter was discovered in a friend's portmanteau, and so came to its owner. To make a plot turn upon such trifles requires the art of a French playwright. That is not shown in 'All or Nothing.' But the book has a greater fault. In the second half the central interest is suddenly shifted from one heroine to another. The main story, which, as the title shows, is that of the second heroine, is not well begun till the second chapter of the third volume. Soon after that everything breaks down. There is first the running away of the heroine from her husband when she overhears something about his having hardly got over an earlier love. Then there is the husband of the first heroine suddenly drowned; a question of identity about the runaway wife and her sister-in-law who has the same name; and an attempted murder prevented in a marvellous way, and described in language so confusing as to require to be read twice over. The reader is then fairly lost, but, fortunately, before he has time to ask, Where am I? the book suddenly comes to an end. Mrs. Cashel Hoey's language is not easy to follow except in her conversations, but when her style is mastered, and the reader has learnt the look of the paragraphs which may be omitted, the narrative flows along easily enough, only, unfortunately, it leads nowhere. It would be unfair not to make it known that there is a secret kept in suspense for a chapter or two which may be found exciting. The scenery of the book is partly in Suffolk and partly in Ceylon.

OUR LIBRARY TABLE.

THE volume of *Lectures on French Poets*, delivered at the Royal Institution by Mr. Walter Pollock, which Messrs. Kegan Paul & Co. publish, consists of three addresses on Béranger, Alfred de Musset, and Victor Hugo, with a fourth and more general discourse on "Romanticism." The first three are rather biographical than critical. The last discusses somewhat fully the critical bases of the Romantic movement, and examines its actual effect upon the drama. Mr. Pollock has made excellent use of Gautier's pleasant desultory notices of the early Romantic men and manners which were not long ago collected under the title of 'Histoire du Romantisme,' and has further enriched his lectures with good store of anecdotes from other sources.

The shortcomings of 'Hernani' as a play are indicated not unskillfully, but the lecturer does not, perhaps, fully meet the question whether *drame* is an admissible variety of play which may claim to be judged by rules different from those of tragedy and comedy proper.

UNDER the title of *Banking Reform*, Mr. Alexander Johnstone Wilson has written and Messrs. Longmans have published an interesting essay "on prominent banking dangers and the remedies they demand," as the title-page informs us. The book bears out fully the promise of its title, and may be read with advantage by all, and they are many, who are interested in the fact that the business of banking in this country should be conducted on sound principles. After the events of last autumn, the many painful instances of persons and families plunged into distress through the misconduct of others over whom they had no power of control, while the trade of the country was brought for a considerable time to the verge of a crisis of no common intensity, through, perhaps, the worst instances of commercial fraud which this generation has yet known, it might have been expected that some resolute efforts would have been made to render the recurrence of such maladministration less probable. As far as Parliamentary action is concerned such a step is unlikely. The difficulty of carrying a well-arranged measure on a subject of such complexity through a House of Commons so little disposed to pay attention even to the most necessary business as the present one, will probably be a complete bar to any successful legislation on the point; and the difficulty of arranging any measure which should be of service in the case, which should restrain directors from fraud, and yet leave business untrammelled, is almost insuperable. We may leave legislative action on one side, public opinion is the only force which can be invoked. Here we come to the use of such a work as Mr. Wilson's. The persons most concerned, the shareholders, may, if so disposed, do much for themselves. Public opinion may do much by requiring fuller statements of accounts, more complete audits, more thorough information on many points, and Mr. Wilson has done good service in calling attention to those questions. The first requisites in a volume of this description, which addresses itself, not to the initiated few, but to the uninitiated multitude, are, that it should be clear, easily understood, and readable, and these requirements Mr. Wilson's book most completely possesses. It will assist in forming a healthy public opinion on the subject, and such a sound and healthy public opinion will, as we have said, be a most serviceable thing.

THE English Dialect Society have this week issued the first two of their publications for 1879—a small *Supplement to Mr. Dickinson's 'Cumberland Glossary'*, embodying a collection of words sent to the venerable author, since the appearance of that work, by the Rev. Robert Wood, an octogenarian; and a volume of *Reprinted Glossaries*, edited by the Rev. Prof. Skeat. These comprise dialectal words from Bishop Kennett's 'Parochial Antiquities,' 1695; Wiltshire words from Britton's 'Beauties of Wiltshire,' 1825, compared with Akerman's 'Glossary,' 1842; East Anglian words from Spurden's supplement to Forby, 1840; Suffolk words from Cullum's 'History of Hawsted,' 1813; and East Yorkshire words from the second edition of Mr. Marshall's 'Rural Economy of Yorkshire,' 1796. Mr. Skeat remarks in his Introduction that as he has collected here "all the dialectal words contained in no less than ten volumes," such a convenient reproduction cannot fail to save time and expense to those who wish to work at dialects. By rearrangement and revision, also, the several glossaries will be found to be much more serviceable than in their original form.

MESSERS. DE LA RUE have sent us a number of birthday cards, most of which are excellent in design and colour. The well-known taste of the firm has not failed them.

THE service that the United States are render-

ing to bibliography is again illustrated by some publications that are now on our table. The *Bibliographical Contributions*, edited by Mr. Justin Winsor, are creditable to the authors and to Harvard University. No. 4, an inquiry into the authorship of the several pieces contained in *Pietas et Congratulatio*, is by Mr. Winsor himself, and is an excellent monograph. Mr. Hubbard's *Catalogue of the Works of Shakspeare* in the Boston Library is also worthy of notice. We hope to make fuller mention of it before long.

We have on our table *Socrates, a Translation of the Apology, Crito, and Parts of the Phædo of Plato* (Low),—*School Manual of Geography*, by M. Harbison (Dublin, Sullivan),—*Selections from Latin Poetry for Repetition*, by Rev. F. S. Aldhouse (Dublin, Sullivan),—*Oratory and Orators*, by W. Mathews (Trübner),—*Our Domestic Poisons*, by H. Carr (Ridgway),—*Lord Lytton and the Afghan War*, by Capt. W. J. Eastwick (Mitchell),—*Select Titles from the Digest of Justinian*, Part IV. (No. 1), edited by T. E. Holland and C. L. Shadwell (Macmillan),—*Advance Thought*, by C. E. Glass (Trübner),—*Useful Information on Practical Electric Lighting*, by K. Hedges (Spon),—*Transactions of the Royal Historical Society*, Vol. VII., edited by the Rev. C. Rogers (Royal Historical Society),—*The Dalecarlian Conjuror's Day-Book*, by the late Madame Clara de Chatelet, edited by Le Chevalier de Chatelet (Pickering),—*Amabel Vaughan, and other Tales*, by E. Holmes (Freemason Office),—and *Signor Monaldini's Niece* (Boston, Roberts), which was mentioned in Mrs. Moulton's letter last week.

LIST OF NEW BOOKS.

- Theology.*
Field's (H.) *Ultimate Triumph of Christianity*, 12mo. 3/6 cl.
Fine Art.
Gold and Silver Smith's Work, by J. H. Pollen, cr. 8vo. 2/6 cl. (South Kensington Handbooks.)
Poetry and the Drama.
Cranstoun's (Hon. E.) *Poems*, cr. 8vo. 6/ cl.
Moore's (G.) and Lopez's (B.) *Martin Luther, a Tragedy*, 5/ cl.
Patmore's (C.) *Floriolum Amantis*, edited by R. Garnett, 5/ cl.
Schiller's *Wilhelm Tell*, translated into English Blank Verse by Tarkari, 12mo. 2/6 cl.
Law.
Shearwood's (J. A.) *Students' Guide to the Bar*, 8vo. 15/6 cl.
Whiteley's (G. C.) *Law Relating to Weights, Measures, and Weighing Machines*, cr. 8vo. 6/ cl.
Music.
Grove's (G.) *Dictionary of Music*, Vol. 1, 8vo. 21/ cl.
History and Biography.
Montaigne, by Rev. W. L. Collins, 12mo. 2/6 cl. (Foreign Classics for English Readers.)
Pepys's *Diary*, Vol. 6, with Additional Notes to Vols. 1 and 2, and an Index by H. B. Wheatley, Esq., 8vo. 18/ cl.
Pythouse Papers (The), edited by W. A. Day, Esq., 10/6 cl.
Philology.
Catullus, translated into English Verse by T. H. Davies, 6/ cl.
Chambers's *English Readers*, Book 5, edited by J. M. D. Meiklejohn, 12mo. 2/ cl.
Juvenal for Schools, edited by J. E. B. Mayor, Part 3, 3/ cl.
Science.
Dodgson's (C. L.) *Euclid and his Modern Rivals*, 12mo. 7/6 cl.
Rosser's (W. H.) *Law of Storms Considered Practically*, 5/ cl.
General Literature.
Bacon's (Lord) *Essays*, with Introduction by H. Lewis, 2/6 cl.
Dark Shadow (The), a Tale, 12mo. 3/ cl.
Dickens's (C.) *Our Mutual Friend*, Vol. 2, Popular Library Edition, cr. 8vo. 3/6 cl.
Elloart's (Mrs.) *How He Won Her*, 3 vols. cr. 8vo. 31/6 cl.
Fore and Aft Seamanship for Yachtsmen, 8vo. 2/ cl. lp.
Forrester's (Mrs.) *Rhona*, 3 vols. cr. 8vo. 31/6 cl.
Francis's (B.) *Slyboots*, and other Farneyd Chronicles, 2/6 cl.
Hood's (Tom) and his Sister's *Excursions into Puzzledom*, 5/ cl.
Kaufmann's (Rev. M.) *Utopias, or Schemes of Social Improvement*, cr. 8vo. 5/ cl.
Kingsley's (C.) *Works*, Vol. 3, Alton Locke, cr. 8vo. 6/ cl.
Knight's (W. F.) *Our Vicar*, 3 vols. cr. 8vo. 31/6 cl.
M'Mullen's (R. T.) *Orion, or How I Came to Sail Alone in a 19-Ton Yacht*, new edition, 12mo. 3/6 cl.
Matignon's (R. P.) *Duties of Christian Parents*, translated by Lady C. Bellingham, 12mo. 5/ cl.
Melville's (G. J.) *Why? black but Comely*, cr. 8vo. 6/ cl.
Moore's (G. M.) *Mary's Holiday Task*, cr. 8vo. 2/6 cl.
Pleasures and Profits of our Little Poultry Farm, 12mo. 3/ cl.
Ross's (Mrs. E.) *Winifred Martin*, cr. 8vo. 6/ cl.
Rosser's (W. H.) *Handbook to the Local Marine Board Examination for Extra Master*, 8vo. 2/ cl. lp.
Ségur's (L. G.) *Life in a French Village*, 12mo. 2/6 cl.
Sharpe's (R. B.) *Catalogue of the Passeriformes or Perching Birds in the British Museum*, Vol. 4, 8vo. 29/ cl.
Tollingsby's (F.) *Elmor, an Indian Mythological Tale*, 6/ cl.
Trollope's (A.) *Chronicles of Barsetshire, Small House at Allington*, Vol. 1, cr. 8vo. 6/ cl.
Van der Velde's (C. F.) *A Son of Sweden*, from the German by C. Tyrrell, 2 vols. cr. 8vo. 21/ cl.

KEATS.

THERE seems little doubt but that Mr. W. B. Scott is right, and V. E., the old tombstone, and the new tablet all of them wrong as to the day of the death of Keats. V. E. has no authority except Mr. Severn, but Mr. Severn himself, in his letters from Rome written during the four days which followed the death of Keats, says that Keats died on the 23rd. CHARLES W. DILKE.

INDICES.

THE report of a meeting of the Index Society has suggested some reflections which, perhaps, you will permit me to make in the columns of the *Athenæum*.

1. Admitting, as we all must do, that a book without an index is like a sword without a handle, is it not something like a misrepresentation of facts to talk, as some of the zealous advocates of the Society do, as though a good index were a rarity? I know of only two really great historical works which have appeared during the last thirty years without good indices, viz., Freeman's 'History of the Norman Conquest' and Napier's 'History of the Peninsular War.' These are, I admit, two notable exceptions, but I believe Mr. Freeman's index is preparing, and as for Napier, its limited circulation can only be accounted for by the difficulty which readers experience in referring to it. In other words, its flagrant want of an index has condemned it to comparative obscurity.

2. Is there any literature in the world which can compare with our own in the excellence of the indices? Compare our histories with those of France, and it will appear that while with us a good index is the rule, with the Frenchman it is the exception. The indices to the Reports of the Historical MSS. Commission are almost perfect, and little less can be said of those to the *Calendars of State Papers at the Record Office*.

3. Though it be quite true that the indices to our county histories are a sham, and though these works are precisely those which above all others require perfect indices of names and places, it seems pretty evident that it does not pay a publisher to get such indices made. This is the only way to account for such disgraceful pretences as the so-called indices to the new editions of Whitaker's 'Craven' and Baines's 'Lancashire,' not to mention many another recent reprint of costly and ponderous volumes which no man regards as anything but books to refer to. Nevertheless even here there are exceptions, and Lord Carnarvon must have strangely forgotten poor Chadwick's index to Blomefield's 'Norfolk,' "the result," to use his own words, "of near six years' continuous labour," and which was so little appreciated that scarcely sixty copies of the book were sold. Five hundred pounds would have been a niggardly remuneration for such toil. Could the Index Society hope to pay for it, and if not is it at all probable that work like this would be done gratuitously?

4. Perhaps few men have made and caused to be made more indices to historical works than I have. I am not going to let the general public into the secret of how I get my work done, but I never do find any difficulty in obtaining a perfect index to any book that is worth the time and trouble. I have on my shelves at least fifty volumes with perfect personal indices bound up with them. Simpson's 'Campion' alone contains upwards of five hundred names, and Birch's 'Court and Times of James I.' close upon two thousand. All my indices were literally labours of love, and what one man can do another can, if he only tries. But the real secret of getting work done for us is to work ourselves. Men who are only anxious to employ others to save themselves trouble will find it hard to get their tasks executed.

5. Some who have done me the honour to read 'One Generation of a Norfolk House' have written to express their astonishment that a hard-worked schoolmaster could find time to ferret out something about six hundred people who are men-

tioned in the volume. The explanation is easy, and I recommend others to lay it to heart—I have my own little Index Society.

AUGUSTUS JESSOP, D.D.

MISS CLAIRMONT.

A CURIOUS little note from Mrs. Shelley to Miss Clairmont was given by the latter lady to a relative of mine in the March of 1832 at Pisa, as an autograph. It shows that when it was written (it bears no date of year and no address) Mary Shelley called her half-sister "Claire," and it was evidently written in some moment of great excitement.

HENRY A. BRIGHT.

Wednesday, 20th Feby.

My dear Claire,—I have this moment received your letter, which both surprises and grieves me greatly. Come here directly. I will return with you to Florence; but in every way it is best that you come here; take your place and come to-morrow morning. You ought and must see Mrs. Mason before you leave Italy, if you do. I think in every way it would make you happier to come here,—and when here, other views may arise,—at least discuss your plans in the midst of your friends before you go. This letter you will have, I hope, by an express to-night.—Yours affec^t,
MARY.

124, Southwark Park Road, March 31, 1879.

WHEN "Allegra" was baptized, the Christian names of the mother were given in, and recorded, as "Clara-Mary-Jane." Probably the prettier French names, *Claire Marie Jeanne*, were merely Anglicized. Hence, Miss Clairmont did not adopt, in the ordinary sense, "the more romantic name of Claire," but simply used the one to which she was entitled.

JOSEPH LEMUEL CHESTER.

** We were not aware that the full name was Clara Mary Jane. Claire is the only name that one finds in published Shelley correspondence, &c. Letters from Mrs. Godwin (Miss Clairmont's mother) speak of her as Jane, and Mr. Kegan Paul, in his 'Life of Godwin,' writes rather strangely of Miss Clairmont for having been so affected as to adopt the name Claire, instead of her real name Jane. What Col. Chester says seems, however, to be quite reasonable, and it would show that Mr. Paul was in error, and our paragraph also.

NOTES FROM CAMBRIDGE.

Cambridge, April 1, 1879.

THE Syndicate appointed to consider the question of the affiliation of local colleges have just presented their report to the Senate. The Syndicate have addressed inquiries to a large number of persons in different parts of the country, and have had conferences with the Oxford Syndicate appointed for a similar purpose. It will be seen by the following abstract of their report that, should their recommendations be carried out, a very important step will be made in the way of systematizing higher education at local centres; a step which many who have watched with interest the success of the local examinations and local lectures will regard as the natural and desirable outcome of those movements. The Syndicate propose that application should be made to the Commissioners for power to affiliate local colleges and that the University should undertake such part of the examinations in these colleges as the University itself determines. It is suggested that besides the college examinations, to be held annually in the subjects studied during the year, there should be held, also annually, two examinations, the first and second examinations: the compulsory subjects for the first would be arithmetic, Euclid, algebra, and one language (Latin, Greek, French, Italian, or German); only students who have passed in these subjects and have studied satisfactorily at a local college for three years will be admitted to the second examination. This examination will include four groups of subjects, languages, mathematics, natural science, and a fourth group including logic, politi-

cal economy, and history. Candidates may pass or obtain honours by offering themselves in one group. All those who pass this second examination are to receive a certificate from the University, while special privileges are reserved for those who pass in honours and have also passed an examination in Latin and a second language at the first examination. Should such students come up to Cambridge they are not to be required to pass the Little-go, and in case they take a degree in an honour tripos are to be excused a year's residence. There will thus be substantial benefits offered to clever students of affiliated colleges, but it is perhaps hardly probable that the scheme will pass in its entirety without opposition.

Among the memorials which led to these proposals to affiliate local colleges special prominence may perhaps be given to those from Sheffield and Nottingham, as the movement in these towns for the foundation of colleges has made great progress. It appears that in Nottingham the Town Council have special powers by Act of Parliament to apply money from the rates to such local purposes as the erection of educational buildings, the establishment of an art museum, &c. It is expected that the college buildings now in course of erection will cost from 60,000*l.* to 80,000*l.*, and it is hoped that sums may be also forthcoming for the maintenance of the institution. In addition to this, other funds, including one very large donation, have been subscribed for scholarships and similar purposes. In Sheffield the building which is being erected is due to the liberality of a single donor, who has given 20,000*l.* for this purpose. The movement has been actively taken up by many of the inhabitants. It is proposed here to have a middle school, which shall be supplied from the primary schools, the most promising boys being selected by examination; while those who show promise at the middle school will have an opportunity of passing on to the college.

The discussion on the new scheme for the Cambridge Classical Tripos was an unusually interesting one; the opposition to the proposals was not, however, of a very formidable character. Mr. Van Sittart spoke for the retention of the order of merit, and Dr. Westcott brought forward a question, the importance of which is plain to all who take an interest in university studies—the desirability of encouraging a wide and general culture, and not holding out inducements to men to specialize their work too soon. But unfortunately Dr. Westcott did not explain how the many difficulties involved in the accomplishment of such an object were to be surmounted; while Mr. Burn, Mr. Peile, Mr. Jackson, and many other speakers made it evident that the present scheme is far from satisfactory in its working, the range of subjects being much too wide and the class-list in the order of merit being only misleading, professing as it does to indicate accurately differences which such an examination is powerless to detect.

THE REV. R. JONES.

It was only a short time ago that, in noticing the Welsh literature published during the past year, we had occasion to allude to the name of the Rev. Robert Jones, Vicar of All Saints', Rotherhithe, in connexion with his valuable and learned edition of 'The Poetical Works of Goronwy Owen.' We had then no idea that the veteran Welsh scholar was to pass away so soon from amongst us, but so it is, for we regret to learn that he died on Friday, the 28th of March, at the age of seventy. Mr. Jones had suffered much during the recent severe winter, but his originally vigorous constitution seemed to be again recovering its strength until his last illness, which began about three weeks ago with an acute attack of bronchitis. His death will be lamented by a large and influential circle of friends. His hospitable board was the meeting point of all the Welsh *litterati* who visited the metropolis, and he was in himself a library, for he had a colossal memory for poetry both Welsh and English, though he had no occasion to rely on his own resources in this

respect, as he was a great collector of books; indeed, we should not be far wrong in saying that his library is probably the most complete in the kingdom, as far as concerns Welsh printed books, and we shall be anxious to know what is to be its fate, now that he who devoted so much time and treasure to it is no more. What one could wish, in case it is to be disposed of, would be that some generous Cambrian should come forward to make a present of it to the Principality. Mr. Jones studied at Jesus College, Oxford, where he took his degree in 1837; in the same year he was ordained, and, after passing some time in charge of parishes in North Wales, he obtained in 1841 the incumbency of All Saints', Rotherhithe, where he remained till his death. He was at one time Welsh tutor to Prince L. L. Bonaparte, and it was he that taught Welsh to Dr. Siegfried, whose keen and unconcealed disappointment he well remembered on the occasion of his seeing for the first time the results of Zeus's industry put into the tangible form of the 'Grammatica Celtica,' and the field he had destined for himself occupied by another.

THE ROYAL HISTORICAL SOCIETY.

Derby House, Eccles, March 31, 1879.

WILL you give me a corner in which to reply to Dr. Rogers's amusing and very rash letter? It has been well said that when you shoot a bolt at a person and he makes an unusual noise, you may be pretty certain that you have hit him. I gather from the tempestuous phrases of Dr. Rogers and from several communications I have received sympathizing with my criticism that some one has, in fact, been hard hit.

I am not going to enter into a controversy with Dr. Rogers on questions of taste. Here, at least, we should assuredly disagree. No one can reasonably object to him and his friends covering themselves cap-a-pie with gold and silver and jewels until they become objects of admiration to the unsophisticated Zulu whom he apostrophizes, but it is necessary that some one should speak out plainly when the study of history is degraded by people professing to be historians in their capacity as historians decking themselves with the childish baubles suggested in the circular issued by the Council of the Royal Historical Society.

As to the rule about expelling members, I cannot add to the strength of the condemnation contained in your original notice, and which I know has the approval of a great number of people of right feeling. There is something naive and delicious in Dr. Rogers's reference to the opinion of counsel, who no doubt, if asked, would suggest an efficacious remedy for getting rid of any one personally distasteful to the Council or the Secretary. The question is not as to the efficacy of the rule, but as to its being tolerated as decent in a society of educated gentlemen.

In regard to the remuneration of the Secretary, there must be no misunderstanding or quibble. As Col. Fishwick suggests, this is the pith and marrow of the whole subject. As the matter is one of "veracity and honour" between us, I will quote, *verbatim et literatim*, a paragraph from the last Annual Report of the Society (the only information available to me), which I would ask your readers to compare with Dr. Rogers's extraordinary statement:—

"In November, 1868, when the Society was constituted, the Secretary was assigned a salary of 100*l.* per annum, with the provision that, when the funds admitted, it should be raised to 300*l.* per annum. From November, 1869, till April, 1872, Dr. Rogers discharged the duties of both offices [i.e., of secretary and historiographer] without at the time receiving any emolument. At the annual meeting in November, 1872, when the Society's funds had greatly increased, he was appointed Historiographer *ad vitam aut culpam*, with a salary of 120*l.* At the annual meeting in November, 1873, his salary was increased to 150*l.*, while, in respect of past services, he was (less what had been paid him) voted 100*l.* per annum from the date of the Society's origin in 1868 up to that

period. His salary was further increased at the annual meeting in November, 1875; and he was, at the annual meeting of 1876, voted 400*l.* as Historiographer and for payment of assistants in discharging the office of Secretary. As Dr. Rogers conducts the Society's correspondence in his own house, the Society is relieved of office-rent. He was in 1876 voted an honorarium of one hundred guineas."

I will venture to say that the annals of no society, ancient, mediæval, or modern, known to me could match the above paragraph. Whether it bears out to the letter my statement that the Council has voted sums of money profusely to the Secretary or not I have no hesitation in leaving to your readers to decide.

The Council is in a fiduciary position. It is in the position of a trustee for the members, many of them indigent members, who live scattered about the country, and cannot attend the annual meetings where these accounts are passed. How far it has a right, moral or otherwise, to distribute funds subscribed for the publication of historical papers in this lavish fashion is not for me absolutely to say, even if I could rival the audacity of the Earl of Glencairn, who reminded a queen of her misdoings, but I feel it to be a very patent duty to call attention to it.

One paragraph in Dr. Rogers's letter is as inexplicable to me as it is unfounded. He says that having undertaken to read a paper before the Society on a certain day, I neither went myself to the meeting nor did I send my paper. The paper referred to, on the early history of Sweden, a most obscure subject, cost me many days of research, and as I could not go to the meeting, it was posted to the Secretary at the Society's rooms the day before it was to be read. In view of this fact I confess that Dr. Rogers's statement seems to me audacious, to use no stronger expression.

What, again, is meant by the Society issuing two volumes annually? Unless there is some sophistry in the phrase I and some of my friends have certainly been overlooked in the distribution of the volumes, for I have received one only every year. Dr. Rogers is surely not so disingenuous as to count the volumes issued by some Genealogical Section, involving another subscription, and to which many of us neither subscribe nor belong, among the issues of the Society.

I have written on public grounds only, and never before had a word of controversy with Dr. Rogers, and I trust that in any explanation he may give he will, at least, combine a little more candour and a little less heat with his phrases.

HENRY H. HOWORTH.

Gramplan Lodge, Forest Hill, March 31, 1879.

THREE tailors in Tooley Street claimed to represent the people of England: a like number of persons, viz. Messrs. Michelson, Howorth, and Fishwick, seek, as complainers, to represent the Royal Historical Society. In your last Mr. Fishwick writes: "A very large number of the members are simply 'disgusted' (that is the exact word to express their feelings) at finding themselves in a position where they may be taken for one (I quote the Annual Report) 'of the Fellows who have communicated a desire to be possessed of a diploma or certificate of membership.'" I presume Mr. Fishwick intends to say that he represents "a very large number of the Society's members," or that he is personally aware that these, viz., "the very large number," are emphatically *disgusted* with the Society's diploma. Well, as Secretary it is my duty to procure from the engraver the diploma forms, to despatch the documents to members, and to receive acknowledgments of them. My books show that I have received from the engraver 600 forms, of which 571 have as diplomas been commissioned and despatched, while the Society's members at this present date number 628. As all who have received these 571 diplomas have approved them, it clearly follows that Mr. Fishwick's constituency must be found among the fifty-seven persons who have not got diplomas.

Now, of these there are twenty-eight Honorary and Corresponding Members who have not received diplomas, the possible constituency being thus reduced to twenty-nine. Twelve of these twenty-nine I am aware cannot be among the dissentients, so that the greatest possible number of Mr. Fishwick's constituents is just seventeen. And yet Mr. Fishwick informs the readers of one of the most respectable journals in the empire that "a very large number" or proportion of the members are "disgusted" with the Society's diploma! Is this fair towards the artist, Mr. Clark Stanton, R.S.A., who designed the diploma, or is it fair to the President and Council of the Society? How would mamma deal with her naughty boy Harry who spoke in this fashion? How would a merchant so relating a narrative be treated on Exchange?

I pass over Mr. Fishwick's assertion that the Society issues only one annual volume, while we have for several years issued two, and propose hereafter to issue three. And I come to what Mr. Fishwick's informant would call "another point." Mr. Fishwick writes, "When a public library, wishing to secure the volumes of the Society, pays the required subscription, the librarian of such library is *volens volens* dubbed a 'F.R.Hist.Soc.'" Is this a fact or is it fiction? Nine librarians (gentlemen of literary culture), who were elected members of the Society, have their subscriptions paid by their library committees, to whom they hand the Society's publications. But it is not true that the librarian of every library receiving the Society's books is *volens volens* dubbed F.R.Hist.Soc. It is fiction.

There is yet another "point." Mr. Fishwick alleges that any man who is proposed and is prepared to pay is certain to be elected. As he is not a member of Council, and has received no official notification as to the proportion of those admitted and rejected, his statement must certainly be made at random. Like all statements of this sort, it is wrong—I mean false. As the names of unsuccessful candidates are very seldom recorded, or even retained, I cannot express myself with absolute precision; but I am certainly correct in saying that persons apply for election, who are not admitted, at the rate of one a month. I may add that members are admitted by ballot and that the character and qualifications of every stranger are carefully inquired into by the local secretaries or others. Certainly during the ten years I have been Secretary few persons have been admitted more unworthy than those who, professing an interest in the Society's welfare, unjustly attack its administrators, while in so doing they trust to their imagination for their facts and to fancy for their conclusions.

CHARLES ROGERS,
Secretary, Royal Historical Society.

THE AMERICAN PUBLISHERS AND THE COPYRIGHT QUESTION.

MESSRS. HARPER & BROTHERS, of New York, have issued, under the date of March 17th, 1879, a paper of 'Memorandums on the Question of International Copyright,' which is not less important to English authors and publishers than it is significant of the change that has come over the views of this great representative publishing firm since 1872, when their counsel, Mr. Hubbard, laid before the Library Committee of Congress a formal expression of their opinions on the same subject. If our memory serves us, Messrs. Harper were at that period of opinion that to allow English authors a property in their works in the United States must, by stinting the supply of cheap books, result in "a narrowing of the popular intelligence." Whether the growing disposition of the minor publishing houses in America to pay no respect to the once well-established custom of the trade which forbids, under pain of reprisals, any interference with the quasi-monopoly obtained on the easy terms of a gratuity in return for "early sheets," has brought home to the minds of the larger houses the advantages of obtaining a secured in-

stead of an unsecured property, or whether sounder or more patriotic or philanthropic notions have been allowed to prevail, it is hardly worth while to inquire. The noteworthy fact is that Messrs. Harper are now in favour of giving English authors—of course on reciprocal terms—rights in the United States co-equal and co-extensive with those of native writers; and they suggest that dramatists, artists, and musical composers should be treated with a like generosity.

The only important condition is that the English works shall be reprinted, manufactured, and republished in the United States within three months by citizens of that country. This latter stipulation is obviously conceived in a somewhat narrow spirit of trade monopoly. Its real object will be manifest enough when it is remembered that some of our most enterprising publishing firms have branch establishments in New York and other American cities, where, taking advantage of their power to be, so far, first in the field, they have themselves been accustomed to reproduce their own publications. The only approach to a relaxation of this unusually severe assertion of the doctrine of protectionism is the proposal to allow the American publisher to purchase of his English brethren, if so disposed, stereotype plates and electros. Of course this proviso, if strictly carried out, would lead to the closing of the branch English houses referred to; and if we could conceive our Government exercising a similar and reciprocal privilege it would act in like manner upon the American houses who, like Messrs. Appleton & Co., have branch establishments here. It is, however, far more probable that it would be evaded in ways beyond the reach of any legal enactment. It is consolatory to observe that the latter important house, whose proposal is included in the pamphlet, suggest merely that the English author should "manufacture and publish" his American editions in the United States, while Mr. G. H. Putnam would stipulate that for ten years only the republishing should be done by an American citizen. Messrs. Appleton, we may observe, would accord to the English author six months', instead of three months', grace, within which time the American reprint must make its appearance.

The amendments which Messrs. Harper suggest in the abortive Clarendon Convention are conveniently printed side by side with the clauses of the latter document. They enter minutely into details, and for mutual advantage suggest improvements—as it is assuredly not difficult to do—in our system of registration. All this, however, is only of secondary importance. The noteworthy fact is that the American publishers, whose class interests have so long stood in the way of a settlement of this question, have no longer any objection to the principle of international copyright. The whole question in brief is narrowed down to one of mere trade interests. If a satisfactory settlement of these matters of detail can be devised, there would seem to be now a fair hope of obtaining for English authors, draughtsmen, dramatists, and composers, the immense boon of complete protection for their works in a country already numbering forty millions of English-speaking people. With this view it is suggested by Messrs. Harper that a joint commission or conference, consisting of nine American citizens and the same number of British subjects, shall be appointed to devise a scheme, and report jointly to their respective governments. It is further suggested that the commission shall consist of three authors, three publishers, and three publicists. If, as is to be presumed, Messrs. Harper see their way to obtaining the assent of the United States Government to this proposal, there should certainly be no delay on this side of the Atlantic in taking corresponding action.

Literary Gossip.

WE are glad to learn that Dr. John Hill Burton's 'History of the Reign of Queen Anne' is in a very forward state. The

veteran historian, whose study of this period dates from the beginning of his literary career, has taken great pains, by personal visits to the Continent, to accurately reproduce the scenes of Marlborough's campaigns. Dr. Hill Burton is just starting on a final tour with this object in view.

WE understand that Mr. Charles Cannon is still busy with his task of preparing for the press the autobiographical memoirs of Sir Antonio Panizzi,—memoirs which will contain, it is said, a good deal about the venerable author's "friends and acquaintances," diplomatic, social, and literary. This ought to include much good reading and interesting personal anecdotes.

LORD ABERDARE has been elected a Trustee of the Athenæum Club. In making their third and final special election of the year, the committee have chosen Mr. E. Burne Jones, Dr. A. Günther, and Mr. W. R. S. Ralston.

THE Premier has sent 150*l.* from the Royal Bounty Fund to Lord Houghton for Mrs. Llanos, the sister of Keats.

MR. ARTHUR O'SHAUGHNESSY is engaged in translating into English verse an entire series of poems by MM. François Coppée, Sully-Prudhomme, Catulle Mendès, Albert Glatigny, Léon Dierx, Anatole France, and many others of the most recent French poets, the pieces being representative ones selected from their works by M. Catulle Mendès to illustrate an historical and critical account of the latest school of poetry in France. M. Mendès's essay, with Mr. O'Shaughnessy's translations, will be published in one of the London magazines.

AN English rendering of the plays of Regnard by Mr. Van Laun, the translator of Molière, is likely to be soon given to the world. This version, the first we believe hitherto attempted, is in blank verse. The experiment is not wanting in boldness.

THE Turkish Commission on the alphabet propose, we learn, to go even further than we lately stated. Besides applying the Arabic alphabet phonetically to maps, they are prepared to recommend for staff military maps that, while Turkish orthography is preserved, the Roman alphabet shall be used. This is supported by the plea that the Arabic alphabet does not allow so many names to be put on a map in the same space as the Roman. This, of course, is a step by Munif Effendi towards Romanizing the Turkish language and increasing the Romanized area in Europe.

THE interesting lecture upon the history of University College, Gower Street, which Prof. H. Morley delivered at the opening of the fifty-first session, has been printed by the Council for free distribution, and may be had on application at the office of the College. On the last page is a statement of the amount of subscriptions to the fund for extension of the College buildings. On March 5th they stood at about 18,000*l.* There will be about 20,000*l.* in hand when the spades and trowels are set to work again this spring, but about another 10,000*l.* will be wanted to complete the part of the building then begun, and to secure the amount of extension really necessary there must be 30,000*l.* forthcoming. The City companies, as we have before remarked, would spend their money to much better purpose were they to endow the technical classes of

this College and of King's College, than by incurring the vast expenses entailed by the proposed scheme of a Technical College at South Kensington.

IT has been jointly recommended by the Cambridge Boards of Theological and Oriental Studies that Dr. Schiller-Szinessy of Christ's College, Reader in Talmudic and Rabbinic Literature, should receive a permanent appointment as such, with an augmented stipend of 300*l.* a year, his present temporary stipend during the cataloguing of the Hebrew MSS. in the University Library being terminated, and the library authorities being empowered to make a fresh arrangement with regard to the catalogue. The Boards warmly recognize the fresh impulse given to his special studies in the University by the learned doctor's able lectures, which occupy much of his time.

A STUDENT from Cavendish College, Mr. Whitley, has gained an open scholarship for mathematics at Trinity Hall, Cambridge. This is, we believe, the first scholarship carried off in this way. It shows also one of the difficulties the new College has to contend with. The old foundations will buy up its cleverest undergraduates.

THE following works are now in progress in connexion with the Lord Clerk Register's department in Edinburgh: (1) 'The Register of the Great Seal,' vol. i., under the supervision of Mr. Paul, advocate, son of the late Dr. Paul, of the West Church, Edinburgh; (2) 'The Minutes of the Privy Council,' vol. iii., to be edited by Prof. David Masson, who has succeeded Dr. Hill Burton, the editor of the two previous volumes; (3) 'The Accounts of the Lords High Treasurers,' vol. ii., in continuation of the first volume, which embraced the period from 1473-1498, and was ably edited by Mr. Thomas Dickson, Curator of the Historical Department, under whose care this volume also will appear; (4) 'The Exchequer Rolls,' vol. iii., like the two previous volumes of the same work, to be edited by Mr. George Burnett, the Lord Lyon. The second volume of the Exchequer Rolls, quite recently issued, illustrates a comparatively obscure period of Scottish history, from 1359 to 1379, and "read in the light of these records the political history and sequence of events in this part of David's reign become simple and natural." The second volume also contains much curious information on Margaret Logie, the mistress and afterwards the wife of King David, and several notices of the poet Barbour, who received a gratuity of 10*l.* from Robert II. in 1377, and another of like amount in 1388, the latter being granted probably for his lost epic on the Stewarts. In the Preface a list of the Chamberlains, from the institution of the office in David I.'s reign down to 1406, is given.

THE completion of the fiftieth year of the literary career of the celebrated Polish author Kraszewski was celebrated at Dresden on the 18th of March. A deputation of Poles, with Major Szemioth at their head, presented Mr. Kraszewski with a gold medal struck to commemorate the event, and Major Szemioth addressed him in a patriotic speech, describing the services rendered by Mr. Kraszewski to his country, and the unanimity of feeling with which Poles residing in all parts of the world have joined to do honour to their dis-

tinguished countryman. A number of Polish ladies, led by the Countess Borkowska, offered a laurel wreath.

MR. H. B. WHEATLEY, the Clerk of the Royal Society, has been elected Assistant-Secretary of the Society of Arts, and editor of the *Journal*. Mr. Wheatley has earned a good reputation as an antiquary, and has distinguished himself by his exertions on behalf of the Index Society, of which he is Honorary Secretary.

A CORRESPONDENT writes:—

"Mr. Moxon, the Emma Isola of the 'Ella' essays, has an unpublished poem by Charles Lamb. It is an address to a place in Suffolk visited by the writer to see his adopted daughter. Lamb can draw tears by his verses, but he was no poet, and these unpublished stanzas are not even among the best he has produced, but the last of the six stanzas of which it is composed will be greatly admired by all lovers of Lamb."

MR. RICHARD DOWLING has in the press a novel entitled 'The Mystery of Killard.'

A MEDALLION portrait of the late Deputy-Keeper of the Public Records, Sir Thomas Hardy, D.C.L., is, we hear, to be placed in the Rolls House.

MESSRS. LONGMANS are preparing for publication a 'Handbook for the Study of the Bible,' derived from ancient monuments and modern exploration. The object of the work is to supply ascertained facts alone, and to avoid all controversial matter or citations of mere opinion. The historical, chronological, and metrological portions of the work are written by Mr. Conder, who contributed the articles on those subjects to the 'Bible Educator.' The topographical and ethnographical chapters are by Lieut. Conder, R.E., late in command of the Ordnance Survey of the Holy Land.

THE *Deutsche Rundschau* for April has a highly eulogistic article on Prof. Seeley's 'Life and Times of Stein.' It says:—

"Of the unquestionably greatest German men of modern history—I speak of Frederick the Great, Goethe, and Stein—the first two found long since, in Carlyle and Lewes, biographers who have undoubtedly driven their German competitors from the field. And now in the last year Prof. Seeley of Cambridge has presented us with a biography of Stein which, though it modestly declines competition with German works and disavows the presumption of teaching us Germans our own history, yet casts into the shade by its brilliant superiority all that we have ourselves hitherto written about Stein. Seeley does not possess Carlyle's original genius, though he avoids the levities of Lewes; on the other hand he unites in himself the merits of both writers; of the former he has the comprehensive and thorough knowledge of German history, while he rivals the latter in the easy and transparent flow of his narrative. . . . Seeley finds his way among the forms of the old Prussian administration with a certainty, as if he had sat in the General Directory of Frederick William I. or in the Cabinet of Frederick William III. Resting on diligent and deep investigation, Seeley is completely master of his materials, and is able to arrange them skilfully and to exhibit them in a clear and just light. With this extensive knowledge he combines a penetrating intelligence, guided by the sure political sense which is peculiar to the Englishman," &c.

IN fulfilment of the wishes of the late Mr. R. R. Brash, his work on 'The Ogam Inscribed Monuments of the Gaedhil in the British Islands' will be published by his widow in a very short time. This work contains fifty plates, photo-lithographed from original draw-

ings, together with a large number of Ogam inscriptions.

A LONDON publishing house will shortly introduce to the British public a new Scotch working man poet in Mr. Alexander Anderson, whose 'Songs and Ballads' are in the press. Mr. Anderson is a "surfaceman" in Dumfriesshire, and his writings have gained him a considerable local reputation. Like his countryman Mr. David Wingate, he now appeals to a larger audience.

MR. PHIL ROBINSON, author of 'In My Indian Garden,' who has represented the *Daily Telegraph* in Afghanistan, is on his way to the Cape to fulfil similar functions there.

DR. JAMES TAYLOR, late Secretary of the Scotch Board of Education, is now engaged on a history of the leading Scottish families. He has written extensively on historical subjects, and is one of the authors of the 'Pictorial History of Scotland' and of the more recent 'Family History of England,' in six volumes, published by Messrs. Mackenzie & Co., of Glasgow.

A LIFE of the Rev. George Gilfillan is to be forthwith undertaken. The task has been offered to, and accepted by, Mr. Frank Henderson, a nephew of Mr. Gilfillan's, and an inhabitant of Dundee.

OUR learned correspondent Signor Lanciani has been appointed Professor of Roman Topography in the University of Rome.

A DAUGHTER of Nathaniel Hawthorne has just completed her first novel, which will shortly commence appearing in the columns of the *Boston Courier*.

WE were mistaken in saying that Lord Saltoun has completed his history of the Frasers of Philorth. His lordship informs us that the work will not be ready for some six weeks.

MR. A. P. GRAVES has in the press a volume of 'Irish Songs and Ballads.' Most of these songs and ballads, if not actually composed to the music of the Irish airs, owe to them their prime impulse and complete character. Whenever the Celtic words to these airs or a translation of them in whole or part remained, the author has not scrupled to press into his service whatever appeared to be poetical in the original. In such cases care has been taken to give the reader an opportunity of comparing the new version with the older one.

AN effort is being made to found in Liverpool an institution similar to Owens College, and to be called "University College." 75,000*l.* are asked for as a fund to commence with, and an influential committee has been formed.

THE deaths are announced of Dr. Worthington, who was once editor of the *Foreign Quarterly Review*; of Dr. Collis, long Head Master of Bromsgrove Grammar School, and the author of several school-books; and of M. A. de Lavergne, the novelist.

SCIENCE

At Anchor: a Narrative of Experiences Afloat and Ashore during the Voyage of H.M.S. Challenger. By J. J. Wild, Ph.D. (Marcus Ward & Co.)

So many unofficial books on the Challenger expedition have now appeared that we may

well expect that some instalment of the official account of the results of the voyage should be forthcoming. A large Government grant has been allotted to defray the cost of the publication and its superintendence; but as yet nothing at all has appeared, although two years and a half have elapsed since the ship returned. It is said that the hydrographic portion of the work has been completed for many months, so that it may be hoped that this at least will be issued before long. It cannot but be a matter of great regret that copies of the series of photographs taken by the photographers employed on the expedition were not issued long ago to the public, or, at all events, to learned societies. These photographs have been seen by a few persons in the albums of officers of the Challenger. There are a large number of them which are of great scientific value and unique, while the whole series is highly instructive, and very many persons would be eager to possess it were opportunity afforded. There can be nothing to be gained by withholding the photographs from publication, yet apparently the negatives have been lying idle all this while. The entire set might easily have been issued within six months' time of the arrival of the Challenger at home. The value of the photographs is shown in the fact that they have been largely reproduced as woodcuts or etchings in the present volume, and in Sir Wyville Thomson's 'The Atlantic' and Mr. Spry's book on the Challenger cruise. It would have been far better that the photographs themselves should have been available to the public. There seems to be a lamentable tendency to withhold the results of great scientific expeditions. Urgent appeals have been made for copies of the photographs by persons interested in them without success, and a letter on the subject appeared in the *Times* not very long since from a disappointed applicant who had received an evasive answer to his request. The authorities of the Admiralty or the Treasury, the owners of the negatives, should move in this matter. A certain delay in the preparation of the general publication is, no doubt, unavoidable, but there is no reason why this should affect the issue of the photographs.

Mr. Wild, secretary and artist on the scientific staff of the Challenger, has produced two books, 'Thalassa' and the handsome folio now under consideration. 'Thalassa' consists of an essay on the physical phenomena of the ocean, and contains a series of very useful and instructive maps and sections, displaying the distribution of depths and temperatures in the deep seas hitherto explored. Mr. Wild's accurate and beautiful scientific drawings of large numbers of animal forms obtained during the Challenger's voyage and executed on board the ship have appeared in the form of woodcuts as illustrations of Sir Wyville Thomson's volume, 'The Atlantic.' The present book contains no sketches of this kind; the few animals figured are treated in it from a simply artistic or, in some instances, a grotesque point of view. There is a short general narrative of the Challenger's voyage, illustrated by a map and twelve chromolithograph plates, and about one hundred and seventy typo-etchings: these illustrations the author describes as derived from sketches taken in moments of rest from more serious occupations. The coloured views of scenery

can hardly be considered as successful as a whole, though several of them are effective and interesting. The view of Porto Grande in St. Vincent Island of the Cape Verde group is especially unfortunate. The blazing hot atmosphere of this desert tropical island is not in the least indicated, and the sketch has the appearance of a landscape in temperate or even frigid latitudes. Green Mountain moreover is brought far too near to the foreground. The best of Mr. Wild's coloured views is certainly that of the pile dwellings of the Moros, which are represented as seen by moonlight. These clusters of dwellings, erected in the sea at a short distance from the shore, recall at once the ancient lake dwellings of Switzerland. The Moros are a Malay race inhabiting portions of the coasts of the southernmost of the Philippine Islands, and with their principal stronghold in the Sulu Islands, where they have long been notorious as pirates, and where they construct pile dwellings exactly similar to those sketched by Mr. Wild. Mr. Wild, who is a Swiss by birth, draws attention to the numerous points of resemblance which exist between the modern Swiss farmhouses and many of the Malay dwellings which he observed in the Philippine Islands. In the chalets, as in the Malay houses, it is the first floor which is occupied as a dwelling, the basement being used only as a shelter for cattle, and in both cases the first floor is reached by an outer staircase. The interesting suggestion is made that certain structures in the Swiss houses are to be regarded as directly descended from the ancient lake dwellings, and that the balconies outside the windows are the vestiges of the old pile platforms.

Two of the coloured plates represent groups of savages, which are described as "founded on sketches and notes taken on the spot." They appear to be hardly sufficiently accurate to be of much ethnological value, yet they give a most excellent idea of the general appearance of Papuans in full paint and feathers. The elaborately decked mops of hair worn by the Humboldt Bay men are strongly contrasted with the more simple style of hair-dressing in vogue at the Admiralty Islands.

Another of the coloured plates exhibits a pair of carved wooden human figures, which formed doorposts to one of the huts of the Admiralty islanders. These figures probably represent tutelary deities, like the similar images carved on doorposts in some parts of New Guinea. The figures are elaborately decorated with diagonal patterns in three colours, red, black, and white, which are not unlike the simpler tartan patterns in general effect. The details of the ornamentation on the figures are carefully reproduced in the plate, which is thus of considerable ethnological value. On another plate further examples are given of similar pattern ornamentation, which show that the Admiralty islanders are at least as far advanced as the Papuans of New Guinea and the inhabitants of New Britain and New Ireland in their skill in the use of colour in decorative art. The Admiralty islanders appear to excel all their neighbours as well as the Solomon islanders and all Polynesians in the symmetry and beauty of form of their carved wooden bowls. Two of these bowls are figured by Mr. Wild. They are large, circular in form, and widely open, and are

provided each with a pair of excellently proportioned carved spiral handles, which stand out on either side at a graceful angle. These bowls are used by the Admiralty islanders to contain their food. It is remarkable how high a standard of proficiency in savage art is compatible with a comparatively small advance in civilization in other respects. The Admiralty islanders are ignorant even of the use of the bow.

The numerous typo-etchings which are inserted in the text of the book are effective and interesting. Of the views the most valuable are those of the little visited islands of the Southern Indian Ocean, since several of these islands have not been sketched before, and the drawings were in many instances taken under circumstances in which photographs could not have been obtained. Some of the etchings are copied from photographs taken by the Challenger expedition, and the drawings of Polynesians and other natives seem to have been all derived from this source. Mr. Wild appears to have fallen into error in heading one of his sections "The Ice Barrier." A sketch even of the barrier is given; but in the opinion of the naval officers of the Challenger at least the barrier was not reached at all nor sighted by the ship, and the artist appears to have mistaken a local accumulation of bergs for part of the true barrier, the long range of ice cliffs along which Ross coasted.

In his account of the visit to the Philippine Islands, Mr. Wild gives a sketch of the tomb of Magellan erected on Mactan Island, opposite Zebu, close to the spot where the famous explorer met his death. The tomb was erected by order of Queen Isabella II., but so carelessly has the inscription been prepared that the date of Magellan's death is a year wrong, being given as 1520 instead of 1521. Magellan did not pass Cape Pillar on his way westwards out of the straits named after him until November 27th, 1520, and he did not reach the Marianes Islands after crossing the Pacific Ocean until March, 1521.

Mr. Wild's narrative is pleasantly written, and the book, which is most sumptuously got up, will form a pleasing memento of the Challenger expedition. It will, no doubt, be especially valued by Mr. Wild's messmates, to whom he appropriately dedicates it.

Flowers and their Unbidden Guests. By Dr. A. Kerner. The Translation revised and edited by W. Ogle, M.D. With Illustrations. (C. Kegan Paul & Co.)

THE publication some sixteen years since of Mr. Darwin's work on the fertilization of Orchids, the numerous publications of the same author upon Primroses, Lythrums, and other plants, served to bring into prominent notice the important co-relationship between insects and flowers. In many cases it was conclusively shown that insects were absolutely essential to secure the fertilization of the flower—no insect no seed! At the same time it was shown that some flowers are constructed with express reference to such visitation. The insect is attracted by the size, colour, or perfume of the flower, and the mechanism of the latter is so arranged as to cause the insect to convey the pollen from one to the stigma of another flower. The variety of ways in which the mechanism is adapted to serve this purpose is truly astonishing. Others, before Darwin, had pointed out these facts, but it was left for our great naturalist to give emphasis to the facts, and specially to show, by careful experiment and elaborate observation, that the cross fertilization so effected is in most

cases a source of great benefit, insuring a larger supply of seedlings and a more healthy, vigorous progeny. Self-fertilization resulting from the application of the pollen of any particular flower to the stigma of the same flower was shown to be detrimental, in most cases at least, in the long run. Mr. Darwin's experiments and inferences raised up a number of observers in this and other countries, who have, after making allowance for exceptional cases, abundantly proved the justice of his conclusions. The present work may also be said to be one of the results of Darwin's fruitful investigations. It is, however, devoted not to the consideration of the method in which insects are enticed by flowers and made to serve their ends, but to a demonstration of the constructions and methods whereby useless insects are excluded from flowers, or whereby, having obtained access, they are rendered harmless. Flowers that require the co-operation of insects secrete nectar, and in their efforts to obtain this nectar the insects unconsciously fulfil the destiny of the flower. But in order to do this they must enter the flower at a particular place, so as to insure the proper action of the floral mechanism. If the insects gain access to the nectar by some, as we may term it, surreptitious method, the flower is robbed of its nectar to no purpose, the pollen is not removed, and cross fertilization does not take place. Flowers of the Antirrhinum or snap-dragon and of the scarlet runner may occasionally be seen perforated by a hole through the lower part of their tubes, the hole being made by a robber bee, who has found out a short cut to the honeyed treasure. To provide against such depredators, Nature has devised a series of contrivances which either serve to prevent all access of insects to the flower except of such as are likely to be serviceable, or which render them harmless if by chance they do effect an entrance. Dr. Kerner's book is devoted to the illustration of these contrivances, and very wonderful they are in their number and diversity. Sticky secretions which entrap the unfortunate insects which alight on them, hairs and prickles which prevent their entrance, gins and cages which prevent their escape,—the enumeration of these and such as these forms the staple of Dr. Kerner's work. We need hardly say that these details are full of interest, and open up a new and almost entirely uncultivated field of observation—one, moreover, which can be profitably worked by the amateur, and which does not necessitate the experience and appliances of a skilled botanist. Dr. Kerner's book as a whole carries conviction; the cumulated mass of evidence is too strong to allow of doubt. On questions of detail, however, there seems to us to be ample reason to question his conclusions, and we know of few more agreeable occupations for those who have the requisite leisure than that which would be afforded by an attempt to verify or disprove the conclusions arrived at by the Innsbruck professor. Some lithographic plates at the end of the volume afford numerous examples of the mechanism for excluding insects, and these are so clear as to carry conviction with them in most cases; but it is a terrible nuisance to have to turn so repeatedly from the text to the plates, which, moreover, are so bound in that it is necessary to turn the book round every time it is required to consult them. Dr. Ogle deserves the thanks of those interested in floral physiology for introducing this remarkable essay to the notice of the English reader.

A History of the Growth of the Steam Engine. By R. H. Thurston, C.E. (C. Kegan Paul & Co.) *Text-Book on the Steam Engine.* By T. M. Good-eve. (Crosby Lockwood & Co.)

Two books published at the same time, nearly of the same size, and dealing with the same subject, seem to claim notice side by side. Mr. Thurston's book is said in the Preface to embody portions of lectures written for delivery at the Stevens Institute of Technology (an establishment which, the title-page informs us, is in Hoboken, U.S.) in the winter of 1871-72, rewritten and considerably extended. The form of the work is appropriate

to its origin, but the degree of rewriting which allows the author, at the close of 1878, to give the English reader the information that "the railroads in Great Britain comprise over 15,000 miles of track now being worked in the United Kingdom, on which have been expended 2,800,000,000 dollars," is open to question. However useful that information might have been, despite its geography, to a mixed audience in Hoboken, U.S., in 1872, it is both unintelligible and incorrect as addressed to the English reader in 1878. The scheme of the book is to consider the growth of the steam engine as due to the improvements of special inventors. There is, of course, nothing very new in this. It is a useful method of illustration, fairly carried out in many respects. Its chief value for this country is in so far as it shows the details of American invention and American practice. The former has run, it would seem, parallel with the course of European discovery. The latter deserves the study of the English engineer. But it will be obvious that only a partial and incomplete view of the whole subject can have been given by a writer who does not even name the engineer to whose original genius we owe so much of our actual speed of transit both by land and sea—Isambard Kingdom Brunel.

Mr. Goodeve approaches the same subject from a philosophical rather than from an historical standpoint,—that is to say, rather as inquiring into the development of the idea of the steam engine than as chronicling the steps taken by individual inventors, though many of these are, of course, duly referred to. The book is ably and clearly written, although the fact that it "concludes with a series of examination questions" raises the doubt how far the system of manufacturing engineers, to which that expression points, is calculated to rear worthy successors to Brindley, to Telford, to Stephenson, and to Fairbairn. Though Mr. Goodeve has been moderate in his use of mathematical phrases, we think that his book would prove a nut hard to crack for many an Oxford undergraduate who has well passed his responsions. It is a sound book, and may be a useful book; but it smells of the professor rather than of the engineer. As might have been anticipated from the foregoing remarks, Mr. Thurston has not taken the trouble to write an index; Mr. Goodeve has.

Can We Prolong Life? An Enquiry into the Cause of "Old Age" and "Natural Death," showing the Diet and Agents best adapted for a lengthened Prolongation of Existence. By Chas. W. de Lacy Evans, M.R.C.S.E. (Baillière, Tindall & Cox.)

"THE purpose of the author," we are informed in the Preface to this work, "is to help to benefit man's existence." To effect this object a theory is advanced, the sole merit of which is a certain ingenuity. In old age many structures not normally bony become either ossified or calcified—the author, by the way, confounds calcification with ossification. This change has been always considered as a result of age, but the author is of opinion that it is the cause of senility. Hence if a man wishes to live to the age of a hundred he must take that food and drink which contains the least amount of lime. The analyses of various articles of diet are appended, and fruit is considered to be of all articles of nutrition the most conducive to longevity. That excessive indulgence in food containing bone-salts, or any other food, is pernicious no one has ever doubted, but the notion that old age may be kept off by excluding lime from the organism is almost below discussion, especially when supported by very feeble evidence as to habits and diet in "nearly two thousand (sic) well-authenticated cases of persons who lived more than a century."

Familiar Wild Flowers. Figured and described by F. E. Hulme, F.L.S. Vol. I. (Cassell, Petter & Galpin.)

A SERIES of small and pretty illustrations of sundry common wild flowers—just the sort of thing that a young lady with some facility in

using the pencil would while away the time with in the intervals of novel-reading. The drawing is easy and correct, as far as it goes, the colouring quite up to the average of colour-prints in general. The text partakes of the same character as the illustrations, and is, if not very useful, at least inoffensive. We might fairly expect better things from an artist of Mr. Hulme's talent and an F.L.S. to boot. We fancy that the author himself, when he calls to mind the numerous popular books on the same subject which have appeared of late years, will hardly feel much satisfaction with his efforts. Assuredly, if we make an exception in the case of the colour-printing, there is little or nothing in this book that might not have been published a century ago or more. Galileo's famous assertion might usefully be called to Mr. Hulme's remembrance.

SOCIETIES.

ROYAL.—March 27.—W. Spottiswoode, Esq., President, in the chair.—The following papers were read: 'On the Organization of the Fossil Plants of the Coal-Measures, Part X,' by Mr. W. C. Williamson, and 'Observations on the Physiology and Histology of *Convoluta Schultzei*,' by Mr. P. Geddes.

GEOLOGICAL.—March 26.—H. C. Sorby, Esq., President, in the chair.—Messrs. W. A. Barron, G. Dent, Lieut. J. J. Leverston, and Rear-Admiral F. S. Tremlett were elected Fellows.—The following communications were read: 'Results of a Systematic Survey (in 1878) of the Directions and Limits of Dispersion, Mode of Occurrence, and Relation to Drift-deposits of the Erratic Blocks or Boulders of the West of England and East of Wales, including a Revision of many years' previous Observations,' by Mr. D. Mackintosh, and 'On the Glaciation of the Shetland Isles,' by Mr. B. N. Peach.

SOCIETY OF ANTIQUARIES.—March 27.—The Right Hon. the Earl of Carnarvon, President, in the chair.—Notice was given of the anniversary election of the President, Council, and Officers of the Society on Wednesday, April 23rd, being St. George's Day, and that no Fellow in arrears of his subscription would be entitled to vote on the occasion.—The Marquis of Bath was admitted a Fellow.—Mr. F. Seebohm laid before the Society a memoir on the origin of the English open-field system of agriculture. The peculiar features of the system in England were first examined as they existed before the Enclosure Acts, the most prominent being the division of the open fields by tiny "balks" into acre or half-acre strips, of which landowners held a number scattered all over the fields. These distinctive peculiarities were traced back in the story of 'Piers the Plowman,' and in a MS. terrier of the Cambridge open fields of about the end of the fourteenth century. Earlier still, behind the Black Death they were traced again in a set of Manor Rolls of Edward III., belonging to St. Alban's Abbey, from which it appears that the holdings were in virgates and half-virgates held in villenage. A virgate was shown by an actual instance to consist of more than sixty half-acre strips scattered over the fields of the manor. Further back the same strips were traced in the Hundred Rolls of Edward I., and connecting them with the Domesday Survey, it was shown that the villani of the Domesday Book held in villenage about two-thirds of the ploughed land of England, mostly in virgates and half-virgates, like those of the Hundred Rolls. Thus the villani of these holdings were traced back before the Norman Conquest to Saxon times, all the peculiarities of the system being plainly traceable in Saxon laws and the *genera* of Saxon charters, traces also being found of their connexion with a system of combination in ploughing, the same strips seeming not always to be held in the same virgate or holding, and the tithes being taken under the laws of the Saxon kings in the produce of every tenth strip "as it was traversed by the plough." There still remained

the question whether the strips or balks were introduced by the Saxons, or whether they already existed on British fields before the Saxon invasions. The ancient Welsh laws were referred to as showing not only that the strips and balks were traditionally of ancient British origin, but also that a system of common ploughing was still at work in Wales as late as the tenth century. It was shown further that this system, by its elaborate rules, accounted both for the size and shape of the strips, and also for the curious scattering of the strips in a holding all over the fields. The strips were allotted in a certain order of rotation among the joint ploughers according to the number of oxen contributed by them to the common team. If this system was the ancient British system, then it was probably the system at work in Britain when Caesar found the corn standing in the fields, and it probably was the same system of which Sir H. Maine and M. de Laveleye had found traces almost everywhere in their researches into the ancient village community. The great point of interest was stated to be the connexion of the open-field system with ancient community of labour and serfdom. In fact, it was the worn-out shell of the old order of things, which now for more than a thousand years had been decaying to make room for the new order of things moulded by individual enterprise and freedom.—A discussion ensued, in which Sir H. Maine, Lord Justice Fry, Messrs. E. Peacock, A. S. Moore, H. S. Milman, L. Gomme, and Lord Houghton took part.—Sir H. Maine considered Mr. Seebohm's paper was a valuable contribution to the history of property. These traces of tenure and tillage were found all over Europe, and their origin was extremely obscure. References in literature were very scanty, and in legal literature were very obscure, the reason being that legal documents have to do with large holdings, where such traces were not to be met with. What we find in the Welsh laws was only part and parcel of a yet older and wider system.—Lord Justice Fry observed that the paper which they had heard showed the vast importance of studying and preserving Court Rolls. He thought the Society could not do better than exert itself in promoting the collection and safe custody of those documents, which threw a vast light on the early history of the tenure of property.—Mr. Peacock called attention to traces of these divisions of fields in his own neighbourhood, and to evidence which seemed to him to show that these "balks" had frequently been made since Roman and Saxon times.—Lord Carnarvon, as President, summed up the arguments which had been advanced during the evening, and called attention to the most interesting features of this important paper.

ROYAL SOCIETY OF LITERATURE.—March 26.—C. Clark, Esq., V.P., in the chair.—Mr. R. Davey read a paper 'On Early Italian Dramatic Literature,' in which he gave an interesting but concise account of its rise and progress down to the commencement of the seventeenth century.

CHEMICAL.—March 31.—Anniversary Meeting.—Dr. Gladstone, President, in the chair.—The President presented his Annual Report on the state of the Society, which he characterized as affording ground for congratulation, the past year having been one of quiet prosperity. The Society numbers over one thousand members: sixty-eight papers have been read, and two lectures delivered by Messrs. H. C. Sorby and Mr. S. H. Vines; the Faraday lecture was delivered by Prof. Wurtz. The improved condition of the Society's library and journal was touched upon. In conclusion, the President urged the Fellows not to rest satisfied with the present attainments of the Society, but to promote research and especially a general scientific culture in the workers—a culture which should promote largeness of view and prevent each investigator looking on his own subject as one of prime importance to the exclusion of all others.—The Report of the Research Fund Committee was then read, with a brief account of the investiga-

tions carried on in connexion with the Fund.—The following Officers and Council were elected for the ensuing year: President, Warren De La Rue; Vice-Presidents, F. A. Abel, Sir B. C. Brodie, E. Frankland, J. H. Gladstone, A. W. Hofmann, W. Odling, L. Playfair, A. W. Williamson, F. Field, J. H. Gilbert, N. S. Maskelyne, H. E. Roscoe, R. Angus Smith, and J. Young; Secretaries, W. H. Perkin and H. E. Armstrong; Foreign Secretary, H. Müller; Treasurer, W. J. Russell; Other Members of Council, M. Carteighe, A. H. Church, W. N. Hartley, C. W. Heaton, E. Riley, W. C. Roberts, W. A. Tilden, W. Thorp, T. E. Thorpe, J. L. W. Thudichum, R. V. Tuson, and R. Warington.

INSTITUTION OF CIVIL ENGINEERS.—April 1.—Mr. J. F. Bateman, President, in the chair.—The Council, acting under the provisions of the bye-laws, have recently transferred Messrs. J. Abernethy, jun., J. Kincaid, T. J. F. Nicolls, W. Roberts, W. Rogers, L. Trench, E. R. Turner, and G. Wilson from the class of Associates to that of Members.—The monthly ballot resulted in the election of ten Members, Messrs. J. H. Apjohn, E. A. Bernays, E. Budge, C. W. Dymond, J. MacGregor, C. W. Odling, A. Paget, E. Righy, D. Scott, and J. P. Vansittart; of sixteen Associate Members; and of four Associates.

SOCIETY OF ARTS.—March 27.—Mr. F. A. Abel in the chair.—A paper 'On the Inoxidation of Iron and the Coating of Metals and other Surfaces with Platinum by the Processes of M. Dodé' was read before the Chemical Section by M. L. M. Stoffel.—After the reading of the paper M. Dodé, who had come specially from Paris to attend the meeting, explained various points referred to in the paper, and replied to the numerous questions raised in the discussion.

March 28.—Sir J. Elphinstone in the chair.—A paper 'On the Practicability and Advantage of a Ship Canal through the Island of Ramisera' was read before the Indian Section by Mr. S. M'Bean.

April 1.—Mr. W. H. Preece in the chair.—A paper, by Mr. Sivewright, 'On the Submarine Telegraph to South Africa,' was read by Dr. Mann.—Some old maps of Africa, published in the fifteenth and sixteenth centuries, were exhibited and explained by Mr. R. Ward.

April 2.—Mr. A. Cassels in the chair.—Seven candidates were proposed for election as Members.—A paper 'On some Causes for the Recent Depression in Trade' was read by Mr. B. F. Cobb.

QUEKETT MICROSCOPICAL.—March 28.—Dr. J. Matthews, V.P., in the chair.—Four new Members were elected.—A paper was read, by Dr. M. C. Cooke, 'On the "Dual Lichen" Hypothesis,' in the course of which he subjected the theory of Schwendener to a searching examination, and affirmed the hypothesis to be inconsistent with facts and insufficient to explain the forms in question, and declared that the phenomena with which it dealt could be produced by other means.—A discussion ensued, in which Dr. Matthews, Dr. Cooke, Messrs. C. Stewart, Michael, and F. Crisp took part.

ANTHROPOLOGICAL INSTITUTE.—March 25.—Mr. E. B. Tylor, President, in the chair.—Mr. H. Seebohm gave some particulars respecting the native races of Arctic Siberia, accompanied by an exhibition of ethnological objects collected in that region. In 1874 he visited Lapland, and in the following year he proceeded from St. Petersburg to Archangel, and thence 600 miles eastward, where he first came in contact with the Samoeides, and obtained some particulars about the Voguls, who dwell across the Ural range. But his most adventurous journey was in 1877, when he accompanied Capt. Wiggins on his expedition for the exploration of Arctic Siberia. In the Tartar villages in which they found themselves they were astonished to find that where the Crescent predominated over the Cross, it seemed to be the symbol of a superior civilization and order.

The native languages were akin to the Turkish. The copper-coloured Buriats, who dwell behind the Baikal mountains, were a somewhat different race, and bore a strong resemblance to the Chinese. The Ostiaks and Dolgans were located on the colossal river Yenisei, which was reckoned the third largest river on the face of the globe. The Tungusks were settled on one of its chief tributaries. The costumes, weapons, tools, smoking appliances, reindeer-harness, snow-shoes, snow-goggles, idols, &c., of these and kindred tribes were shown, together with a remarkable case of prehistoric bronzes, found in ancient Siberian graves, and thought to be from 4,000 to 5,000 years old. —A paper was read, by Sir C. Nicholson, 'On some Rock Carvings found near Sydney, New South Wales.' Rude carvings of human and other animal forms, especially kangaroos and fishes, including the whale, had been found at various points of the coast of New Holland, from Cape Howe to Moreton Bay. The present natives had no tradition as to their origin, yet there were no good grounds for refusing to regard them as works of indigenous art. Col. Vigors had copied many of them, and a number of his drawings were handed round. One of these carvings represented a whale thirty feet long. Those found in Sydney cavern included a kangaroo at bay and a man erect with outstretched arms. Another class of similar carvings were chromatic. They were found on the north-west coast, and had been plausibly supposed to be the work of Malay pearl-fishers or shipwrecked sailors.

SOCIETY OF BIBLICAL ARCHEOLOGY.—April 1. —S. Birch, Esq., President, in the chair.—The following communications were read: 'On the Historical Inscriptions of Seti I. in the Temple at Karnak,' by Dr. E. L. Lushington, —and a translation, by M. Eugene Revillout, of a document recording a lawsuit tried before the Laocrites during the reign of Ptolemy Soter (B.C. 305 to 285).

MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Institution, 8.—General Monthly.
- Society of Engineers, 7½.—Modern Machinery for preparing Macadam, &c. Mr. H. H. Brown.
- Tues. Victoria Institute, 8.—Does the Contemporaneity of Man with the Extinct Mammalia, as shown by recent Cavern Explorations, prove the Antiquity of Man? Mr. T. K. Caldwell. Paper by Prof. Lee.
- Medical, 8½.
- Tues. Anthropological Institute, 8.—Exhibition of Antiquities from the Southern Highlands of Ireland, generally known as the "Dingle Beds" and "Glen-riff Grits and Shales." Prof. H. Hall: 'Silurian District of Kilmoney and Pen-y-lan, Cardiff.' 'Three-footed Footprints from the Triassic Conglomerate of South Wales.' Mr. W. J. Sollas: 'Contribution to the History of Mineral Veins.' Mr. J. A. Phillips.
- Wed. Microscopical, 8.—Thermal Death-point of known Monads Germs in Fluid. Rev. W. H. Dallinger: 'Illuminating Traverse Lens.' Mr. R. B. Tolles.
- Telegraph Engineers, 8.—Adjourned Discussion on Mr. Sive-wright's Paper: 'South Africa: The Electric Light.' Discussion on Prof. Hughes's Paper: 'Experimental Researches into Means of Preventing Induction upon Lateral Wires.' The Effects of Induction between Wire and Wire, with reference to the Electric Light. Mr. W. H. Freese.
- Thurs. Historical, 8.—Historical Development of Idealism and Realism. IV. Modern Period: Descartes, Spinoza, John Locke, Dr. Zerk. 'Origin of the Office of Poet Laureate in England.' Mr. W. Hamilton.
- Sat. Botanic, 3½.—Election of Fellows.

Scientific Gossip.

THE Chemical Society have made from their Research Fund the following grants: 10*l.* to Dr. C. A. Burghardt for investigating the constitution of topaz; 30*l.* to Dr. Dupré for investigating the organic carbon in the air; 15*l.* to Mr. F. D. Brown for a study of practical distillation; 20*l.* to Mr. Francis Jones for examining the boron hydride; and 15*l.* to Prof. T. E. Thorpe for his investigation of the hydrocarbon of the nut-pine.

PROF. YARNELL died at Washington on the 27th of February in the sixty-second year of his age. He was a member of the scientific corps of the United States Naval Observatory, and the annual volumes of the Observatory contain many most important papers by him.

It should be generally known that since the 1st of April any one can obtain by telegraph from

the Meteorological Office the latest information as to the state of the weather in any part of the United Kingdom by payment of one shilling and the cost of the message and the reply.

THE Banff naturalist, Mr. Thomas Edward, has been elected an honorary member of the Alphas Society of Elmira, New York, an association for the promotion and study of natural history. The president, writing to Mr. Edward, says: "There are many across the sea who not only honour you for your indomitable patience and perseverance, but love you for your devotion to that science which they feebly but earnestly endeavour to serve."

THE Report of the Newcastle-upon-Tyne Chemical Society has just reached us, in which we find a very valuable report of the discussion on Mr. Hill's paper, read at a previous meeting, 'On Noxious Vapours escaping from Alkali and Chemical Works.'

THE Astronomer-Royal of Scotland obligingly sends us his pamphlet, 'End-on Illumination in Private Spectroscopy.' Some difficulties which cross the path of the spectroscopic observer are explained and satisfactorily obviated by Mr. Piazzi Smyth.

PROF. KENIG, of the University of Pennsylvania, exhibited at a recent meeting of the Philadelphia Academy of Sciences an instrument which he has designed for making accurate determinations of the presence of certain minerals in ores, to which he has given the name of a "chromometer." It appears to be based on the fact that complementary colours will extinguish each other if mixed in proper proportions. Essentially the method of analysis consists in making a glass with the mineral to be examined and borax; this is moved over a glass wedge of a green or a red colour by means of a rack, and when the colour of the bead disappears the composition of the ore is read off upon a proper scale attached to the instrument.

THE Report of the Mining Surveyors of Victoria, which we have just received, gives the following as the quantities of gold raised in the quarter ending September 30th, 1878:—Alluvial, 64,028 oz. 18 dwt.; Quartz mining, 130,931 oz. 8 dwt.; total, 194,960 oz. 6 dwt.

FINE ARTS

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS. THE FIFTEENTH ANNUAL EXHIBITION IS OPEN DAILY from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.* ROBERT F. McNAIR, Secretary.

THE FIFTEENTH ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at THOMAS McLEAN'S Gallery, 7, Haymarket.—Admission, including Catalogue, 1*s.*

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 3*ft.* by 22*ft.*, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORÉ GALLERY, 36, New Bond Street. Daily, Ten to Six.—1*s.*

The Lives of the Most Eminent British Painters. By Allan Cunningham. Vol. I. (Bell & Sons.)

THIS is the first instalment of a republication of the "Scottish Vasari," with additional notes by Mrs. Heaton. Allan Cunningham's bright and easy-going narrative is still readable, although there is scarcely a page without at least one egregious mistake. There need have been no loss of vivacity, no sacrifice of character in a corrected edition of the work; the changes it required would have been verbal only, they would have left intact all that is best in the book and bestowed on it an authority it has never possessed as a record of the lives of the most eminent artists this country has produced. It is absurd to treat Cunningham as a "classic," whose text must not be touched, and Mrs. Heaton is quite competent to revise the book diligently and intelligently. It is, therefore, an unfortunate mistake on her

part to declare that, while in some departments of art-history modern research and criticism have brought to light new facts and effected a complete change of opinions, no such thing has happened with regard to British "art history." Mrs. Heaton's own notes prove the contrary to this statement, and she has left much undone which she might have done, and omitted much that lay at her hand. We trust the remaining four volumes of the series may be improved in this respect.

To show what sort of emendations this book demands, we may take up the biography of Hogarth, the first of the series, and, without research, point out two or three instances:—"Of his conversation pieces there are many—of his life sized portraits few" (p. 64). This is the reverse of the truth. Hogarth painted a good many life-sized portraits, and we could name twenty without looking at books; indeed the number which comes yearly to knowledge is comparatively considerable. Three portraits of this class were in the Academy this year. So careless was Cunningham that he misquoted the very anecdotes which give life to his pages. On p. 52 we read that Hogarth was with Hayman in a cellar, where two women of loose life were quarrelling over their cups. One of them filled her mouth with brandy and spat it dextrously into the eyes of her antagonist. "See! see!" said Hogarth, taking out his tablets and sketching her, "look at the brimstone's mouth." "This virago," adds Cunningham, "figures in 'Modern Midnight Conversation.'" We pass over the fact that "brimstone" is not the word Cunningham found in his authority, and that Hogarth's title for the picture here named is 'A Midnight Modern Conversation,' but, in reality, this startling incident occurs in "The Tavern Scene" of 'A Rake's Progress.' P. 75 says Hogarth took a house at Lambeth Terrace (!), whereas it was at South Lambeth. On p. 105 we read of Farinelli: "Gold boxes, diamond rings, diamond buckles, &c., came in such abundance that the vain creature exclaimed, 'There is but one God and one Farinelli!'" Now this is pure nonsense. The blasphemous expression was never before ascribed to him, but to a lady of distinction, who is supposed to have been Mrs. Lane Fox, afterwards Lady Bingley, the same who appears with red hair in "The Toilette Scene" of 'Marriage à la Mode.' See the *Daily Journal*, June 6, 1735, p. 1, col. 1, for contemporary evidence that the saying was ascribed to her. Farinelli was about the last man to be guilty of this outrageous vainglory, and when he practically shared the highest power in Spain with Philip V., Ferdinand VI., and the minister Ensenada, he was much beloved and trusted, and his modesty was conspicuous.

Of Lord Lovat Cunningham tells us: "The brave and wily old chieftain lived like a robber and died like a Roman." This phrase may serve to "turn a period," but it is known that "brave" is not an epithet suited to that "wily old chieftain," who lived like a fox, and, like a fox, was caught at last in a hollow tree. This tree stood on an island of Loch Morar. Lovat had taken possession of the only boat on this lake, which is very near the sea, and thought himself safe; but the sailors of the Furnace, which had been ordered to examine the western coast of Scotland, dragged one of their boats across the land between the

lake and the sea, and found Lovat hidden in a tree, "in which he was able to stand upright, after having entered by an orifice below, through which the sailors were astonished to see what appeared to be two human legs enveloped in flannel, like those of a gouty alderman." Hogarth's sketch of Lovat, which is now in the National Portrait Gallery, shows the "old fox's" bulky legs and their casings. As to the "Roman" death, it is believed that, to save his life, Lovat, then seventy years old, offered to turn traitor again.

In a note on p. 138 there is confusion about one of the most curious facts of Hogarth's life, which concerns the portrait of himself in the National Gallery, and one of his most famous works, his last satire, 'The Bruiser,' which was engraved by Hogarth himself in 1749. "It is affirmed by several of his biographers that he used this plate for his satirical print of Churchill as a Russian bear, but it does not seem certain from his own account that this was so, in spite of the strong similarity of arrangement. He himself merely says,—"Having an old plate by me with some part ready sunk as a background and a dog, I began to consider how I could turn so much work to account, and so patched up a print of Master Churchill in the character of a bear." The present editor continues, "Surely if it had been the finished plate of his own portrait he thus 'patched up,' he would have mentioned it." A little care would have confirmed the repeated statements of Hogarth's biographers, and induced Mrs. Heaton to accept Hogarth's own account of this matter in the natural sense of his perfectly clear words. The portrait of Hogarth and the satire on Churchill are from the same plate. The fact is, a large part of the engraved work of the former remains in the latter, and is obvious enough. On p. 176 reference is made to the portrait of Reynolds by himself, shading his eyes with one hand, holding a palette in the other hand. It is the work engraved as a frontispiece to Northcote's 'Life of Sir J. Reynolds,' 1819, vol. i. Mrs. Heaton states in a note that this picture is now in the National Portrait Gallery, and has been supposed by some critics to have been executed at a somewhat later period than that to which Cunningham ascribed it. However, Cunningham is right in this instance. In another case a correction is wrong; see p. 55, a note on the statement of Cunningham that the 'Taste of the Town,' which should be 'Masquerades and Operas,' was published in 1724. The note cites Mr. G. A. Sala's memorandum that the print appeared in 1723; the fact is the publication line states "1724," and it is the earliest dated print of Hogarth's. On the other hand, the editor refers to the 'Emblematical Print of the South Sea Bubble,' of 1721, as a still earlier satire of Hogarth's. Between this last and 'Masquerades and Operas' there were several satires by Hogarth, but the fact remains that the above is the earliest dated instance of publication, and this is Cunningham's justification; besides, he does not say that the so-called 'Taste of the Town' was Hogarth's first publication, but that it was "the first work of any merit which appeared from the hand of Hogarth," which is a matter of opinion. In the 'Life of Reynolds,' p. 208, it is said that "the king, who at first looked coldly on the project (for

the foundation of the Royal Academy) as it seemed set up in opposition to the elder society (the Incorporated Artists), on further consideration offered voluntarily to supply all deficiencies annually from his private purse." The facts are that from the first George III. took great interest in the Academy, and that the scheme for its government was drawn up by his own desire, and kept a secret, by his orders, until all was matured, because he loved a little bit of mystification, and he pretended to dread lest the new institution should be used as a political engine.

NEW PICTURES.

MR. WATTS will contribute to the Grosvenor Gallery Exhibition one of the most beautiful and artistic of his pictures, the charming portrait of a little damsel, at three-quarters length, standing, with her arms extended downwards before her, the fingers interknit. The face is delightful in the ingenuousness and sweet seriousness of its character and the expression of childlike grave inquiry; her long honey-coloured tresses fall on the child's shoulders in light curling masses, and, in the flowing of their lines, assist the graceful action of the figure, which stands a little sideways to our left, while the head, leaning slightly forward, is poised to our right. A rich but sober-tinted frock of dark maroon, with lace of a warm white, assorts well with the carnations and the neutral tone of the background.

Mr. Wallis will contribute to the exhibition of the Society of Painters in Water Colours an unusually important and striking picture, representing, a party of French noble ladies and gentlemen in a prison during the stormy period of the Revolution, while their trials were pending, and when, as Mr. Carlyle has described, they occupied their hours with theatrical entertainments. The scene is a huge, lofty, bare hall; the timbers of the roof are bare and hung with cobwebs, the walls stained and broken in many ways and places; the light enters from the front, and falls in chief on three performers, who, with large tapestries instead of a scene hanging from the roof behind a little platform, act part of a rustic ballet. A dainty girl of high degree, clad in pink and mounted on red-heeled shoes, receives the admonitions of her stage father or husband and the attentions of her lover with the coquetry of a French *démouille* on the stage; each actor is in full action. An extemporized orchestra play their best before the stage; while a numerous audience, whose splendid dresses contrast with the gaunt and grim *locale*, laugh, flirt, and gossip, sit on irregularly disposed rows of chairs, loll on the floor, or stand against the walls. A door has just been opened, and the officials of the prison summon the prisoners who are to leave the splendid company which seeks amusement to divert the strain on the mind. Mr. Wallis has also completed that picture of the exit of Shylock from the court of justice which we described not long ago. It is to accompany the above-named work to Pall Mall. Like many other painters he has just finished an oil picture besides the above two in water colours; this is styled 'A Morning Call, Smyrna,' and shows a Turkish lady in a walking robe of dark brown, a large white veil over her turban, sitting before a sumptuous couch of sulphur-coloured satin, on which her hostess, a splendid beauty, reclines cross-legged, and dressed in a violet jacket, embroidered with gold foliage, and a voluminous skirt of warm white, embroidered with natural leaves and flowers; a scarlet scarf is about her waist. The visitor speaks with animation to the half-languid hostess, whose head is poised idly against the pure soft sea-green wall. The floor is covered by a crimson Turkey carpet, on which stand the tall pipe and a stool of mother-o'-pearl. Apart from the action of the figures, and the

bright illumination, the charm of this picture depends on its rich and vivid colour and tone; by the harmonizing of these elements a splendid effect and unusually brilliant tints are happily displayed.

PICTURES BY ARTISTS OF THE CONTINENTAL SCHOOLS.—FRENCH GALLERY.

THIS gathering is, as a whole, by no means equal to some of its predecessors. It is convenient to follow the order of the Catalogue, an arrangement which brings first to notice one of the best paintings—a *Head* (No. 2), by M. J. Goupil, a profile of a lady in a straw hat trimmed with primrose-tinted ribbons, and thus producing a "colouration" in excellent harmony with the rather dingy carnations. The features exhibit the painter's skill and dextrously learned handling, and his rare power in portrait-like personification. The whole is a charmingly artistic study.—A *German Lady of the Eighteenth Century* (11), by M. Kaulbach, a modern German lady in the dress of the sixteenth-seventeenth century, is luminously but rather thinly painted. The execution is slight, but the work shows great freedom of touch, and the brightness of the flesh contrasts well with the richly coloured dress and its heavy textures.—*Le Cloître* (10), by M. J. Bertrand, the painter of 'Écho,' which was here last year, and at the *Salon* of the year before, is hardly worthy of his reputation, but not otherwise unacceptable. It shows that a young monk has climbed on a bench in order to kiss devoutly the picture of a fair female saint. The motive of the design is not without a moral, and the technique of the picture is artistic if not brilliant.—*Early Morning* (17) is a delightful small landscape, not a recent one, painted by M. C. F. Daubigny to display a pearly effect on the misty vista of a river.—*Der Liebingspage* (31), by M. Makart, is one of his "clever" reflections of the manner, rather than the mastery and the style, of the Venetians of the later day, as illustrated by the inferior pictures of Paolo Veronese. A luxurious damsel sits with a child in a landscape, and is playing on a lute. The rather overdone sumptuousness of the colour here is no sign of fine taste; the modelling needs chastening before we have a good picture. As it is, there is a gorgeous display of *bravura*. The handling of the crimson satin robe, trimmed with brown lace, is one of the most effective examples of the kind that we know.—*Spring Blossoms* (44) is Prof. L. Knaus's picture, the least acceptable of many productions of his we have admired. A child gathers wild flowers in an untrodden meadow; the head is pretty; but the landscape, especially the foliage and background, is very flimsy, and it is difficult to say where the legs of the child may be.—M. Kaulbach's *German Lady of the Last Century* (48) is better than No. 11, to which we have alluded. It is a capital sketch of a head in the costume which prevailed early in the seventeenth century.

A 'Patio' at Seville (53) is one of M. Jimenez's illustrations of the art of the Romano-Spanish school, not one of the happiest of its class, but full of merit. The touch is surprisingly crisp, and in parts most brilliant and attractive, but its effect and colouring are so dispersed into "sparkles" that chiaroscuro is absent; composition of lines, tones, tints, and shadows exists not, nor are the masses grouped at all; indeed, it is difficult to say there are masses where no ordinance of light, shade, or colour occurs. A Spanish family are gathered in the *cortile* of their house, among broad-leaved palms and plantains and by a fountain; a dark cloister is behind the figures; these are surrounded by resplendent furniture, pictures of rich hues, and vivid, not to say garish, greens, so arranged that there is not a sign of repose; the only vacant space, which is above the arcade of the cloister, is of a bald, dull, unbecoming grey. The costumes are but spots of resplendent local colour, disposed with faint reference to each other. The *Antiquarian* (? Antiquary) (89), by the same artist, although less pretentious, is a more complete picture, because it has

been brought into harmony throughout. An old gentleman, in an admirably painted puce-coloured coat, reads a black-letter book at a stall, such as one still sees in Paris. The fine quality of a crisp touch is well shown here.—M. Kaulbach's *Waiting* (80), a lady standing by a bay window, the subject of "pot-boilers" uncountable, is better than the above-named pictures of his. Its slightness forbids any severe criticism of this tasty little work.

Her Serene Highness (85), by M. Zimmermann, is, on the whole, the best complete picture here. A little royal dame, of ten years old or thereabouts, and daintily clad in rose colour, is walking on a rough road beyond the precincts of the *residenz*, and she marvels greatly at the world as represented by the rough and grimy louts assembled to look at her; the old folks bow and cringe, the young ones stare and wonder. The princess's air and expression are charming, likewise her dainty, half-unconscious grace; full of character are the faces and attitudes of the on-lookers, very humorous is the fussy old footman who attends the child.—*La Glaneuse* (150), a small study of the famous picture by M. J. Breton, ought not to be overlooked by any visitor to this gallery.—*Intercepted Despatches* (177) is by M. A. De Neuville, a capital picture of French *franc-tireurs*, during the late war, enjoying the rare luxury of a German prisoner. They have brought a red-headed, truculent Bavarian lancer before their officer, who is ensconced in a nook of a wood, during snowy weather. The officer rummages the captive's haversack: there is great spirit and much humour in the face of the lancer, and not less in that of the Frenchman who guards him with a pistol.—Here is one little picture of M. Meissonier; another was expected when we visited the gallery. The former has no name in the Catalogue: its number is 188; it represents with the painter's tact and spirit a gentleman in a Spanish costume; it is a brilliant and learned sketch, but, as a picture, comparatively unimportant.—Of the same order is M. P. Bouvier's more important *L'Occasion* (190), an illustration of skill to paint in a wonderfully brilliant way, and with rare dexterity to depict the textures of dresses and furniture without labour, so as to defy all but the exactest and most technical scrutiny to detect its lack of real solidity. Metsu, Terburg, Schalken, and their kind are outdone by this curiously "clever" little masterpiece of delicate *chic*, the tastiness and spirit of which fully redeem it from the opprobrium of this term. An artist is painting a lady who is posed in her utmost splendour of costume, while an old servitor plays propriety. The lady is most affectingly fine; the painter does his most graceful *devoir*.—A picture which recalls MM. Meissonier and Gérôme in one is M. Barge's unnamed work, No. 189, representing a Moorish (?) sentinel leaning against a wall, on duty near a doorway, and dressed in a resplendent yellow satin jacket.—By M. Seiler is *An Official Document* (191), showing, in the manner of Terburg, but with a rather more metallic touch and handling, four gentlemen in costumes of the seventeenth century; many parts are painted with great nicety, and the representation of reflected light is peculiarly acceptable.

We have occasion to call the reader's attention to the following pictures, without particularizing any of them: M. Chelminski's dextrous sketch, in M. Meissonier's mode, called *Black Dragoons* (6); M. Heffner's delicate and nice landscapes, *A Woodland Stream* (7) and *A Summer's Eve, Bavaria* (30); *The Young Artist* (16), by M. E. Frère; M. Richter's *Beggar Girl of Livadia* (25); M. Pasini's brilliant and ably painted *Bazaar Scene, Constantinople* (45), the title of which is not correctly descriptive; Madame H. Browne's *Spring* (52); the highly conventional and scholastic *Market Place, Cairo* (70), by Prof. L. C. Muller, a rather dreary illustration of the notions of a bygone time in art; M. Munthe's *Winter's Eve* (74), a warm snow piece, with a sullenly glowing sunset; M. E. Dettaille's *Un Maréchal des Logis (Artillerie)* (81); M. E. Van Marcke's

Cattle Pastures, Normandy (144); and M. A. Wahlberg's *Port of Wazholm* (163). In an upper room here are collected scene-like pictures of Cypriot views, by M. Corrodi.

'THE ETCHED WORK OF REMBRANDT.'

I CANNOT, perhaps, better reply to the Rev. C. H. Middleton's exculpatory generalities in last week's *Athenæum* than by adducing a single specific example—one will do—of the sort of part suppression, part appropriation, and part misrepresentation of my Rembrandt discoveries (for they amount to that) with which I charge him. I will take for the purpose the case of the great 'Ecce Homo' of Rembrandt of 1636. I had said ('Monograph,' p. 29) of this coarse print (for which such large sums have always been given, and which the cataloguers, one and all, have gone out of their way to extol as one of the most important etchings of the master) that it was in reality "no more than an able copy largely touched upon by Rembrandt," and had instanced as proof of this and of the characteristic mark of the copyist that the shadows of the legs of Pilate's chair had been etched in before the legs themselves—a thing the master never would have done; no one meanwhile, to my knowledge, having ever before expressed such a belief, or referred in any way whatever to the probability of the print being other than a perfectly genuine work. Well, of this print, and without a word of reference either to me or to my monograph and its conclusions, Mr. Middleton has not scrupled thus to write:—

"It has long been a question, among competent critics, as to what extent this finely designed print is the work of Rembrandt, or how much of it was entrusted to an assistant or pupil. . . . Josi is said to have first raised the question. Mr. Carpenter, late keeper of the prints in the British Museum, kindly directed my attention many years ago to those details which he believed were by a different hand; and more than one distinguished artist has so strongly expressed himself upon the inferiority of the technic in some parts of this large print, that its doubtfulness has become almost traditional in the British Museum print-room" (pp. 193, 194).

On reading this circumstantial statement (having myself known Mr. Carpenter and his opinions well), the idea came to me to address the following question to Mr. Reid, the present Keeper of the Prints, premising that when I did so, and was already in receipt of Mr. Reid's answer, Mr. Reid had not seen (so he has since assured me) Mr. Middleton's book, and was unaware of my object in addressing him:—

"Question.—During your long connexion with the late Mr. Carpenter did you ever hear him question the authenticity of the great 'Ecce Homo' of Rembrandt?"

"Answer.—The unfinished proof of the 'Ecce Homo,' the large 'Coppens,' with the white background, and the uncut plate of the 'Sleeping Dog,' were frequently shown as specialities by Mr. Josi, and Mr. Carpenter completely accepted Mr. Josi's theory with regard to the first, which was to the effect that this print displayed the wonderful power of Rembrandt, by means of which he could dispense with an outline of the design on the copper, and could begin at the corners of the plate and work towards the middle. I have often heard Mr. Carpenter dissent on this notion. Two circumstances also have for many years been frequent subjects of conversation between you and me. The first is that when I assisted Mr. Josi in arranging our Rembrandts, I endeavoured to find out the master's mode of working; but although I had the advantage of being able to draw on wood, so that technical processes were known to me, I could never understand how the differences in the character and execution of certain examples were to be accounted for till you suggested, and often repeated, your conviction that those examples had been executed by other hands, with which suggestion I have from that time entirely agreed. The second circumstance is that (your suggestion having been first made) I was the person who, in corroboration of it, called your attention to the study in bistre belonging to Lady Eastlake, which I pointed out had evidently been made by Rembrandt as a working model for the copyist of the 'Ecce Homo,' and I observed upon the following facts as being in favour of my idea, viz.:—1. That the composition is in a sense the reverse of the etching; 2. That its date is earlier than that of the etching; 3. That the pigment employed upon it is of a nature to facilitate its reproduction by a copyist. This second circumstance you may remember occurred long before the last exhibition of Rembrandt's etchings at our club in Savile Row. Signed—GEO. WILL. REID.

"British Museum Print Room, Jan. 15th, 1879."

To Mr. Middleton himself I put the following

question:—How is it, if competent critics have been so long agreed as to the unauthentic character of this print—ever since the time of Josi, in fact—that, so lately as 1873, the most competent of them all thus speaks of it?—

"Les nombreux dessins de ce grand peintre qui sont répandus dans les collections de l'Europe peuvent nous faire juger que Rembrandt se préparait par des études sérieuses à l'exécution de cette belle planche, la plus considérable de son œuvre. Il n'est pas une seule des figures de premier plan, de celles qui composent le groupe placé dans la lumière, qui n'ait été l'objet d'une étude à part. Rembrandt en a cherché les modèles, non pas dans son imagination, mais dans la nature. Le quartier des Juifs, qu'il habitait à Amsterdam, lui a fourni cette variété de types dans une même race, qu'il n'aurait pu rencontrer ailleurs; ces têtes marquées à l'empreinte du fanatisme, ces jeunes hommes à la barbe fine et frisée, à la peau luisante, ces vieillards enfumés, squallides et rances, qui affichaient à la fois de la misère et de luxe, qui sont revêtus de fourrures précieuses et d'habits troués, de linge sale et de pierrieres. Et quelle foule! Comme elle est épaisse, remuante, et ondoyante!"

And that this description refers, not alone to the composition, but to the plate itself:—

"Ce morceau est fort recherché, une très belle épreuve, provenant de la collection Michel de Marseille, fut adjugée à la vente Debois pour 1,095 fr. Mais depuis la vente Debois qui eut lieu 1843 les choses ont bien changé et le prix des pièces rares s'est accru de beaucoup. Nous avons vu cette année même un amateur de Paris, M. Dreux, payer une superbe épreuve de ce même état 1,400 fr."

My next step was to bring this "Josi-Carpenter story," which was being circulated with the tacit sanction, which a dedication supposed to be authorized implies, of the Burlington Fine Arts Club, to a knowledge of its committee, who, I rightly supposed, would see that the honour and influence of the Club were compromised by it; and so it proved, since, acting I cannot doubt on the representations made to him of its necessity, Mr. Middleton has withdrawn his dedication, and the Club are now quit of all responsibility in respect to it.

Meanwhile, is this story (which is the type of others with which Mr. Middleton's book abounds) true? That Josi did not "raise the question," and that Mr. Carpenter did not "direct Mr. Middleton's attention" to the doubtful character of the print, we now know, or may fairly infer, from the testimony of Mr. Reid. But is *any* part of the story true? Mr. Carpenter died in 1866. What was Mr. Middleton's age at that date? Did Mr. Middleton even know Mr. Carpenter, and can he tell us who it was who told him that Josi had raised the question? I much doubt his ability to satisfy any reasonable mind on either of these points, and, on the whole, fear that he must be content to remain in the ambiguous position in which—in attempting to grasp too much at the expense of another—he has undoubtedly placed himself.

F. SEYMOUR HADEN.

M. THOMAS COUTURE.

The obituary of this week records the death, at the age of sixty-four years, on the 30th ultimo, of the famous painter of 'Les Romains de la Décadence,' that large and noble picture which has long been one of the chief ornaments of the Luxembourg. M. Couture was born December 21st, 1815, at Senlis (Oise), and, devoting himself to painting while yet young, became successively a pupil of Gros and Paul Delaroche. In his style of painting he very happily illustrated the qualities of those artists, further imparting to it a strong Venetian dash, as if the influence of Paolo Veronese had been too strong to be effectually resisted. An amiable, cultivated, energetic, and very able man, his greatest offence in the eyes of his brother artists was that he wrote in defence, or rather in explanation of himself, to prove, as it was maliciously averred, that he was a great painter, and that he stood high in the favour of both his famous teachers, one of whom was said to have spoken of him as the Titian of France, the other to have described him as one who drew or designed like an old

* 'Œuvre Complet de Rembrandt,' par Charles Blanc, Paris, édit. 1873.

master. In many respects the latter assertion was true and just, while the former, in its natural sense, was not without foundation; but Couture did not always paint up to the level of 'Les Romains,' and sometimes laid himself open to ill-natured criticism. But no one denied the splendid success of his masterpiece.

He made his first appearance at the *Salon* of 1840, with 'Jeune Vénitien après une Orgie,' 'L'Enfant Prodigue,' 'Une Veuve,' 'Le Retour des Champs' were shown in 1841; 'Un Trouvère' and 'Portrait' in 1843; 'Joconde' and 'L'Amour de l'Or' in 1844. In this year Couture obtained a Medal of the Third Class. In 1847 'Les Romains de la Décadence' procured for its author a Medal of the First Class, followed in the next year by the Legion of Honour. Two 'Portraits' and 'Les Bohémiennes' were completed in 1852; 'Le Page au Faucon' was at the Exposition Universelle of 1855, in which year Couture received a second First Class Medal. The picture was the subject of animated discussions now almost forgotten. 'Enrôlements Volontaires,' 'Retour des Troupes de Crimée,' and 'Baptême du Prince Impérial' indicated political leanings, at which not a few of the author's comrades "sniffed" inquiringly, while 'Le Damoclès,' which appeared in 1873, was said to have a moral as valuable as its technical qualities. Among Couture's larger works are decorations of the Chapel of the Virgin in St. Eustache, Paris, 1847-55. Among many able pupils of Couture are MM. Puvion de Chavannes, E. Maet, A. Bachelin, Armand-Dumaresq, and Brunet-Houard.

NOTES FROM ROME.

PRIMA PORTA, a farm seven miles from Rome on the Via Flaminia, is well known to the reader since the beautiful excavations made within its boundaries in 1863 by Count Senni, which led to the discovery of the Augustus, now in the Braccio Nuovo, and of a hall painted by Ludius. The farm having been purchased of late by Cavaliere Piacentini, the exploration of Livius's grounds was resumed in November last, as yet without results. One building, however, is worth mentioning, which, although not included in the imperial villa, seems to have had some connexion with it. This building lies at the bottom of a deep wooded gorge on the right bank of the Fosso di Prima Porta, and consists of twelve or fourteen halls exclusively adapted for bathing. The pavements of each room are of chioscuro mosaic, ornamented with festoons or geometrical patterns: that of the central hall—a hemicycle 29 ft. in diameter—represents the races of the circus. The scene is cut into two by a line drawn across, parallel to the diameter; the upper one shows a jockey in his gorgeous attire, with feathers around the cap and ribbons tied to his horse's tail, winning the race and receiving the palm of victory from the judges. The name of the successful horse, written near the head, is *LIBER*; his success is expressed by the word *NICA*. The scene underneath represents the race of chariots drawn by two horses; of the leading couple, just crossing the line, only one name can be made out, *ROMANO*; the names of the following couple are *ILARINVS* and *OLYPIO*. This beautiful mosaic is being illustrated by the Countess Ersilia Caetani Lovatelli, whose ancestors, perhaps, witnessed this very race and applauded these very horses. Next to the central hall is another piece, 26 ft. by 20 ft., the mosaic of which represents the waves of the sea, swarming with fish of every description. Three winged little imps amuse themselves on the surface, one dragging two marine tigers, one two dolphins, one a bull and a deer, all of them ending in a marine monster's tail.

These *thermae*, in spite of their small size, were richly decorated; the threshold of the doors is of a single piece of rosso antico, or of breccia corallina, and the arrangements for the distribution of hot steam, hot or cold water are perfect. It may be asked why such an exquisite building was raised at the bottom of a narrow, damp gorge, one of the unhealthiest, dreariest-looking spots of the

Roman Campagna. I suppose there were mineral springs, the low level of which prevented the architect from building on a higher and more salubrious ground. The last restorer of the place was King Theodorico, whose name appears on brick stamps of the upper walls.

Near the bridge of the Via Flaminia, on the Fosso di Prima Porta, a marble mausoleum was discovered, built in the style of Metella's tomb, but on a smaller scale. It belonged to Gellius, freedman of Tiberius. The rich and somewhat exaggerated ornamentation of the mausoleum, and the peculiar little rings carved between the dentelli of the cornice, which were in favour under Domitian, show that the freedman long outlived his master. The pavement of the Via Flaminia runs fully 9 ft. below the level of the Campagna, and such an enormous raising of the valley of the river above town is still harder to explain on account of the discovery made by Cavaliere Piacentini of some gold coins of the time of Charles V., which must have been looted at Prima Porta by some soldier from Bourbon's army. The coins were found 7 ft. 6 in. under the modern road.

I have often thought and written that the existence of objects of value in the bed of the river was not probable, because either they must have sunk to an enormous depth through the light mud of the bottom, or been carried away by the violence of the stream. I am glad to confess my mistake; and state that the bed of the Tiber contains immense quantities of things of value, especially coins in regular strata, which begin from Pius IX.'s age, and end with the flint implements of prehistoric times.

The work of excavating the bed with dredgers has only been tried on a small space, between the mouth of the Cloaca Maxima and the mouth of the Marrana, opposite "Donna Olimpia's" gardens; and although the machines have not descended beyond 12 ft. under the surface of the water an immense stock of curiosities was brought to light. The coins belong to the latest popes, from Innocent X. to Pius IX.; they number thousands, and are stratified in a perfect chronological order. Besides the coins we have dug up a curious collection of counterfeit coins, the tools and implements which were used in forging them, a bundle of latch and skeleton keys, a brigand's gun of the pattern called "trom-boni," a pistol of 1849 pattern, bells, rings, poniards, false and real jewellery, and a large number of medals of devotion. Here and there we took occasional glimpses of the lower or Roman strata. A beautiful gold coin of Augustus, pieces of gold ornaments, broken up inscriptions, fragments of statues, &c., were dug up from the bottom of the river. Such an influx of real treasures became alarming; we were prepared to welcome but not to save them; the banks of the Tiber were swarming with dealers in antiquities trying to bribe the workmen; the police had to interfere. A special commission, summoned by the Government to meet the emergency, suggested practical measures for securing the finds as the hydraulic works went on, and proposed that the fortress of Castel S. Angelo and Hadrian's Tomb should be turned into a Tiberine museum. It was stated that half a million francs were required to carry out the scheme for the present year, which money would have brought a sure return of two hundred per cent. I am told that the Parliament has refused to grant the money! It is not the case to say "abundantia generat satietatem," because such a mine of real treasures had not been yet open in Rome. We consider the vote of the House as a national shame.

Signor Domenico Costanzi, the owner of the world-known hotel near S. Nicolò da Tolentino, is building the foundations for a Teatro Nazionale, a huge construction, which will afford accommodation for 3,300 spectators. It occupies the whole block between the Quirinal Hotel and the Via Torino, Firenze, and Sirozzi. As soon as the excavations began he discovered an ancient street, 18 ft. wide, following the summit of the Viminal,

and the watershed between the valleys of the Vicus Patricius and the Vicus Longus. A noble private palace, name unknown, faces the street on the north side. First to appear was the peristyle, with rows of columns made of bricks, coated with painted stucco, in the Pompeian fashion. Several apartments open on the peristyle, the most conspicuous of them being the *Lararium* or family chapel. The pavement is inlaid with the rarest marbles in graceful designs; the side walls painted with arabesques; the back wall above the altar has a fresco with life-sized figures representing the Olympian Jupiter, and veiled figures sacrificing to him. The works of art and various antiquities discovered within the palace make already a valuable collection. There is a lovely hermaphrodite lying on the bed under the influence of a dream. The attitude of the statue recalls to mind the Borghese hermaphrodite, which was presented to Cardinal Scipione by the monks of S. M. Della Vittoria. He thought so much of the gift that he afterwards built, at his own cost, the façade of their church. The Costanzi hermaphrodite is in a perfect condition; one hand and one foot are missing, because, having been restored *ab antiquo*, the rust and oxidation of the iron joinings made them split. The head is as finely worked as a cameo. The statue was found carefully concealed between two walls, protected by a roof of stones, and lying like a corpse in his coffin. It is now exhibited at No. 15, Via di S. Basilio, and will be shortly placed in the vestibule of Signor Costanzi's new palace, by S. M. Maggiore. The frescoes of the *Lararium* have been presented to the town and placed in the Capitoline gallery of pictures, together with a tombstone of some servants of the Emperor Commodus. Later on, and in the same place, the following monuments were discovered: statue of a youth carrying a *hydria* on the shoulder; statue of a boy eating grapes; bust of a female (part of the head missing), with a peacock on the plinth; bust of Ariadne, two columns of breccia corallina, coins, cameos, lamps, pottery, water-pipes, brick stamps, &c.

The stagnant waters which inundated the substructions of the Coliseum were drained off some days ago, amidst loud cheers from the crowd assembled to witness the ceremony. Poor Coliseum! it was no longer recognizable since the upsetting of the arena by Signor Rosa in 1874. The excavations were begun with no other purpose than to avoid the profanation of a moonlight masquerade, which the Carnival committee of that year proposed to celebrate within the amphitheatre. But, as the proverb says, "l'appetito viene mangiando": the hole dug in the centre of the arena, and intended to serve as an excuse against the desire of the Carnival men, was deliberately enlarged by and sunk deep by Rosa to an enormous extent, just as if the same work had not been done two or three times before. Money enough to excavate the whole of the Palatine was wasted on such enterprise, with no other result than the discovery of substruction walls, which had been seen, described, and drawn by all the topographers. The outcry against such proceedings became too strong not to be felt even by Rosa; he was compelled to desist; but the very moment the steam-engines ceased to work, the inundation of spring waters filled the substructions to a height of 9 ft. It has taken three years and half a million of money to build a sewer between the Coliseum and the Tiber. The head of the sewer had just reached the Meta Sudans when the original outlet of the arena was discovered. It is a species of brickwork, 2.90 m. high, 0.90 m. large, 11.10 m. below the level of the ground. In clearing the mud with which it was filled we discovered a beautiful set of terra-cotta lamps, ornamented with gladiatorial sketches in alto rilievo, which seem to have been used for the illumination of the Coliseum itself, a marble bust of Geta, son of Severus, a marble bust of Ariadne, some tesserae made of bone, bits of the marble steps or seats of the arena, inscribed with the names of eminent personages to whom the places belonged, a mass of bones, skeletons, skulls of wild and domestic animals which fought in the

arena. Prof. Leone de Sanctis is now busy in arranging this curious collection; he has already recognized remains of tigers, giraffes (?), boars, horses, bulls, dogs, &c. I have obtained from the Minister of Public Instruction the institution of a local museum, in which all the monuments belonging to the history of the amphitheatre will be exhibited.

The excavations of the valley of the Forum, between the temple of Antoninus and the arch of Faustina, have come to an end. The whole space between the Sacra Via and the foot of the Palatine is occupied by a brick building, name and history unknown. I have no doubt that the front of this building was rented to the world-known shopkeepers of the Sacra Via; but as to the use of the inner apartments I have no clue whatever. You can see the disappointed faces of those eminent scholars who had filled up that space with temples, and regias, and vestal virgins' nunneries! The excavations will now proceed on the east side of the Sacra Via, towards the Forum of Peace and the site of the marble plan of Rome.

In pulling down a foundation-wall near the Minerva Medica we have found (employed as building materials) not less than seven statues, and about twelve hundred fragments of other works of art. The best and best-preserved statue represents Bacchus and a leopard, the group being 5 ft. high. The other figures represent a faun with a basket, an emperor of the fourth or fifth centuries, a consul of the same period, 9 ft. high, a girl with the head bending on the right shoulder, which I consider to be of Greek workmanship, a female draped figure nursing her baby, &c.

Under the Via 20 Settembre, between the Palazzo delle Finanze and Herr Spithoevers' ground, a large water reservoir was discovered. It is 175 ft. long, 19 ft. wide, and vaulted over. It belonged surely to the gardens of Sallust; in fact, a water-pipe was found in the neighbourhood some time ago inscribed [H]ORTORVM SALVSTIANOR | IMP SEV ALEXANDRI AVG | NAEVIVS MANES FECIT. RODOLFO LANCIANI.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 23rd ult., the following sketches by Sir F. Grant:—H.R.H. the Prince Consort, 52*l*.; Winter, 50*l*.; Portrait of a Lady, 54*l*.; Lieut.-General Sir Hope Grant, 99*l*.; Sir Walter Scott, 262*l*.

The same auctioneers sold, on the 29th ult., the following among the remaining works of Mr. E. M. Ward. Drawing: Jour Maigre, Caen, 51*l*. Pictures: Viscount Mahon in his Study, 110*l*.; William III. at Windsor, 101*l*.; The Last Interview between Napoleon I. and Queen Louisa of Prussia, 199*l*.; Anne Boleyn at the Queen Stairs Tower, 472*l*.; The Orphan of the Temple, 199*l*.; Antechamber at Whitehall during the Dying Moments of Charles II., 945*l*.

The same auctioneers also sold, on the 1st inst., a water-colour drawing by C. Stanfield, The Piazzetta of St. Mark, Venice, and five small views in Venice, for 107*l*.; from the collection of Mr. Dominic Colnaghi.

Fint-Art Gossip.

THE Hanging Committee of the Royal Academy Exhibition for this year are to be, we understand, Messrs. W. H. B. Davis, C. Landseer, Orchardson, and Yeames.

THERE was a special general meeting of the Institute of Painters in Water Colours on the 29th ult., ostensibly for the election of new Associates and Lady Members, and for the appointment of the Hanging Committee. There were twenty-five candidates for the former two distinctions, but no one was elected. Two years ago there were forty-seven candidates, and, as now, no one was elected, though, it is said, vacancies were filled by other means. These proceedings call for explanation. Not long since we were given to understand that the grade of Associates of the Institute was done away with and all Associates

were to be full Members, of which there were to be one hundred. These are to bear their shares of the expenses of the Institute; before they paid only a commission on the sale of their works.

THE Society of British Artists has given notice that it has "secured permanently the Galleries in Suffolk Street," in which the exhibitions of the society will in future be held. Mr. Edward Freeman informs us that he has been elected to the keepership of this society.

THE very numerous collection of portraits, including some excellent examples and very desirable likenesses of famous men, which have long hung in obscurity over the cases in the "Bird Gallery" of the British Museum, have been this week taken down and removed to South Kensington, the new rooms of the National Portrait Gallery having been prepared to receive them. In recording the approaching removal of these pictures a few months ago we named the more important among them.

THE son of our illustrious poet, Mr. Robert Browning, who made his first appearance last year as an exhibiting painter at the Royal Academy, has again sent over from Antwerp some works for exhibition. One of them is a very large picture of the fish-market at Antwerp—an athletic young woman and another somewhat elderly amid a plentiful and varied assortment of fishes. The second picture is a view of Dinant on the Meuse—town, hills, and river; it is painted with much boldness and decision, and will suffice to give Mr. Browning a definite position as a landscapist. The third picture represents St. Jerome in his desert retreat, meditating over a skull. This last work is likely to appear in the Grosvenor Gallery.

DR. TODD HUNTER, the author of the drama of 'Alcestis,' is now delivering a series of eight lectures, on the Art of the Italian Renaissance, at Trinity College, Dublin, well suited to arouse and sustain the interest of an intelligent but untechnical audience in this subject. The second lecture dealt with Giotto and his school as re-establishing the authority of nature in painting; the third, given on the 29th of March, treated of 'The True Renaissance, Invasion of the Secular Element,' Pietro di Puccio, Botticelli, Ghirlandajo, &c.

It is announced that the National Gallery will be closed from the 7th till the 12th instant. This does not appear to be in the bond; no such statement occurs in the seventy-third edition of the Catalogue. It is to be hoped, however, that as the Gallery is to be closed now, it will not be kept shut during the whole of October—a practice that has put many to great inconvenience.

A LECTURE will be delivered by Mr. William Morris, author of the 'Earthly Paradise,' on the 'Historical Development of Pattern Designing,' at the Co-operative Institute, Castle Street, Oxford Street, on Tuesday evening, April 8th, at eight o'clock. This lecture will be the second of a course on the Decorative Arts, which Mr. Morris is delivering for the Trades' Guild of Learning. It will be illustrated by a series of diagrams specially designed for the purpose.

M. J. HOUDOU has been appointed Conservateur-Général des Musées de Lille in place of M. Reynart, who is dead.

THE collections of M. Alessandro Castellani of Rome will shortly be sold at the Hôtel Drouot, including antiquities in ivory, coffers, and arms, which were at the late Paris Exposition.

THE death of the Chevalier Carlo Pini of Siena is announced by the *Chronique des Arts* as having occurred at Florence. Signor Pini was the author of many learned notes in the "Le Monnier edition" of Vasari, and of other contributions to the history of art. He was well known as Keeper of the Prints and Drawings in the Musée des Offices, Florence.

THE Académie des Beaux-Arts has elected M. Waudremet to fill the chair vacated by the death of M. Duc.

THE entire art collection and library of the

late Mr. Sam Bough will be sold in Edinburgh on the 15th of April and subsequent days. The former embraces a number of the artist's sketch-books, and upwards of 120 landscapes by him in water colour; the latter contains a copy of Hume and Smollett's History, mounted on folio sheets, and interleaved with about 2,600 prints, the whole work in this form extending to thirty-four volumes.

A LETTER of congratulation from Cambridge University, written by the Public Orator, has been sent to the German Imperial Archaeological Institute at Rome, on the occasion of the fiftieth anniversary of the foundation of the Institute. It is to be hoped that in less than fifty years an institute with similar objects, and attended by equal success, may be connected with the British name or Universities.

THE Fine-Arts Committee of the Corporation of Liverpool has reported on the Autumn Exhibition of Pictures that more than 39,000 persons paid one shilling each for admission in the mornings, more than 13,000 paid sixpence each in the evenings; besides these, nearly 3,000 season tickets were sold, and 8,000 gratuitous school-tickets were issued. The exhibition comprised more than 1,000 pictures in oil, 512 water-colour drawings, and 33 sculptures and other works. Sales to the amount of 7,340*l*. were effected, including the cash paid for three popular pictures for the permanent collection. The visits of the public show considerable increase of interest in the exhibition, and the circumstances are, notwithstanding severe commercial depression, encouraging in a high degree.

SCHEMES for erecting statues in honour of distinguished men and women are growing extremely numerous. The Committee formed for the erection of a memorial statue to William Tyndale on the Thames Embankment has issued an appeal asking for between three and four thousand pounds, and a statue of Miss Martineau is to be erected in the United States. The model of the latter is ready. A brochure, printed for private circulation, has reached us from Richmond, Virginia. It is entitled 'The Tomb of Lee,' and is a record of the proceedings connected with the erection of a memorial to the Confederate general at Lexington, Virginia. The tomb, to which we have once or twice drawn attention during its progress, is now completed. It is the work of Mr. Valentine, the Virginian sculptor, and appears to have given great satisfaction to the subscribers.

MUSIO

PIANOFORTE PIECES AND STUDIES.

Studies by J. B. Cramer. School Edition. Edited by E. Pauer. (Augener & Co.)

The Classic Companion. Vol. I. By E. Pauer. (Same publishers.)

Technical Guide to Touch, Fingering, and Execution on the Pianoforte. By Lindsay Sloper. (Ashdown & Parry.)

Elementary and Progressive Pieces. By A. Ehmant. (Stanley Lucas, Weber & Co.)

Miniatures. By Bruno Ramann. (Same publishers.)

Progressive Characteristic Pieces. By Wilhelm Wasserzug. (Weekes & Co.)

Pensées Caractéristiques. By F. Lablache. (Cramer & Co.)

It is very natural that teachers of the pianoforte, especially those professors who have won distinction as public pianists, should desire to make known the results of their experience either by editing, revising, and fingering the standard works of the great masters, or by giving vent to their fancy in the composition of exercises which, whilst practical, are at the same time characteristic. There are greater advantages to be derived from this course than from rushing into print with ill-digested fantasias, distorting the tuneful ideas of classical or operatic composers. Those who desire to diffuse a sounder knowledge of the piano-

forte have not the same prospect of financial success as the frivolous musician who works on the brains of his predecessors, disregarding the good and the beautiful for the sake of displaying wild and incoherent *bravura* passages over the keyboard. It is a consolation to recognize amidst the trashy productions of the present period thoughtful and studious minds, devoted to the promulgation of principles which are sound as well as comprehensive. And, whatever may be urged by the champions of modern pianoforte art, be it transcription or be it composition, no pupil can hope to gain celebrity without making himself master of the works of the ancient composers who have left not only masterpieces as models, but who have likewise made known to the world the secret of the perfection which mechanism can secure. What the sol-fa-ing is for the voice, studies and exercises accomplish for skilful execution. There are laws also for expression, whatever may be the marvellous manipulation of the most eloquent exponent of notation in sweet sounds. To obtain precision there must be method—to acquire method there must be an observance of rules of logical order. Instinct is doubtless a glorious gift, but with instinct there must be knowledge. It has been well observed that a successful teacher of the pianoforte needs to understand vocalization—the most sympathetic touch will be attained by the student who is sensible to singing: the outpourings of the heart of Beethoven in his impassioned *adagios* are but echoes of the human voice singing in melodious strains. Mr. Ernst Pauer, by his edition of the studies of John Baptist Cramer, has rendered good service to the educational department of the South Kensington National Training School for Music. The studies of Cramer are circulated throughout the world wherever the pianoforte is practised; they form the key to the efficient execution of Bach's immortal fugues and preludes, and, as Mr. Pauer rightly remarks in his Preface, these studies afford unequivocal evidence of Cramer's admiration for the pianoforte works of Beethoven. Cramer followed in the wake of his master, Muzio Clementi, whose 'Gradus ad Parnassum' must always be regarded as a solid and genuine work. Out of one hundred studies, Mr. Pauer has revised sixty systematically, that is, progressively for the pupil's practice. The 'Sixty Studies' are accompanied by explanatory and suggestive notes of the editor about the proper mode of playing them, so that exactitude and facility of execution may be attained. Mr. Pauer modestly calls his revised publication a school edition; but the work might be advantageously studied by many public performers who are styled prematurely artists. The 'Classic Companion' is a sequel to the studies, for the pupil, having mastered them, can practise easy and moderately difficult pieces, selected by Mr. Pauer from the works of the most celebrated composers of the seventeenth and eighteenth centuries, and these selections are arranged in chronological order, with the fingering supplemented. The names of J. S. Bach, Scarlatti, Handel, Haydn, Boccherini, Mozart, &c., are, of course, familiar enough; but it is only on rare occasions at recitals that amateurs hear the productions of Wilhelm Friedmann Bach, of Carl Philipp Emanuel Bach, of Johann Christian Bach, of Corelli, of Kuhnau, of Couperin, of Matheson, of Marcello, Clementi, Rameau, &c. Many of the sonatas, polonaises, fugues, minuets, &c., which Mr. Pauer has resuscitated will be welcomed, and some of them are more genial and cheerful than could be expected from the severe and rigorous style of our forefathers. Mr. Pauer intimates that his 'Classic Companion' will be the precursor of a yet more comprehensive work, in which he proposes to supply an historical survey of the entire literature of the clavichord and pianoforte, from the earliest period to the present time.

Mr. Lindsay Sloper, the well-known pianist, has supplied a very useful 'Technical Guide to Touch, Fingering, and Execution.' He is very sanguine in his assurances to pupils that there is no drudgery in the practice of finger exercises, but he is right

in affirming that, when once mechanical proficiency is attained, the labour will not be regretted. His suggestion to follow up his own experienced teaching by the practice of Czerny's exercises is quite right; Czerny it was who may be said to have created the higher development of Thalberg, Liszt, Rubinstein, Von Bülow, and other famous pianists.

The names of Ehmann and of Wasserzug are new to us, but the 'Elementary and Progressive Pieces' by the former, and the four 'Characteristic Pieces' by the latter, are calculated to interest and to benefit students. The 'Miniatures' of Bruno Ramann are trifles as light as air.

The appearance of Signor F. Lablache as a composer for the pianoforte will perhaps surprise the opera-goers who can recall the days when he was a baritone-bass, singing on the lyric stage of Her Majesty's Theatre, with his celebrated father. Signor Lablache became a professor of singing after his marriage with the contralto, the late Madame F. Lablache, who, when Miss Fanny Wyndham, made her *début* at the Lyceum Theatre in 1836, during the Italian *opera-buffa* management of the late John Mitchell. Signor F. Lablache's pianoforte production is entitled 'Moments de Loisir,' and there are eight 'Pensées Caractéristiques' in the selection, each having a designation according to the period, and, as usual, much must be left to the imagination if the application of the respective prefixes is to be realized. Apart, however, from this technical objection, there is a display of fancy and feeling in the compositions, one or two of which will suggest reminiscences of Thalberg's style, the pianist having been the brother-in-law of Signor Lablache; of the eight numbers the 'Danse Iroquoise,' No. 2, the Nocturne, No. 3, and the 'Sylvienne,' No. 6, are the most attractive. There are no difficulties to dismay amateur pianists, and it need scarcely be added that the composer is gifted with tune.

SACRED HARMONIC SOCIETY.

THE undiminished popularity of Sir Michael Costa's early oratorio, 'Eli,' was proved at its performance on the 28th ult., in Exeter Hall, by the very large attendance and by the three encores exacted, despite the conductor's slow response to the demands for the trio, 'Thou shalt love the Lord,' sung by Mesdames Lemmens and Patey and Mr. Vernon Rigby; for the evening prayer of Samuel, 'This night I lift my heart to Thee,' so impressively sung by Madame Patey; and for the stirring march. The war-song, given with electrical effect by Mr. Vernon Rigby, and the devotional airs of the Prophet, so finely delivered by Mr. Santley, Sir Michael Costa altogether refused to repeat. Doubtless the popularity of the composer with principals, band, and chorus, despite severe discipline, influenced the efficiency of the *ensemble*; but, as the solos and concerted pieces of 'Eli' are now to be heard in church and chapel, and in most towns in the provinces where choral societies exist the oratorio is given in its entirety, it is erroneous to ascribe the success of the work at Exeter Hall to personal considerations. The real grounds of its permanent attractiveness were stated in the *Athenæum* nearly a quarter of a century since, namely, that the oratorio is essentially a representative work of the Italian school of Palestrina, the vocal parts are free, unconstrained, and spontaneous, and are sustained by an orchestral undercurrent at once scientific and ear-haunting.

CRYSTAL PALACE CONCERTS.

A LENTEN entertainment was provided for the subscribers to the Sydenham Saturday Orchestral Concerts on the 29th ult. Schubert's Mass in E flat (No. 6), was performed, and an explanation was given in the programme-book of the close connexion between the Roman Mass and the Church of England Communion Service, in order, apparently, that the composer's hearers might run no risk of becoming converts. The work afforded the opportunity of a practice-day for the Crystal Palace Choir, but if the intention exists to change the character of these concerts, the speciality of

which is essentially orchestral music, the attendance at Sydenham may soon dwindle, and it is not quite certain that the popularity of Schubert would endure, for in his church music the Lichenthal musician is not in his happiest vein. Not that in his six Masses there is any deficiency of melodious themes, or that the devotional feeling is not strong, but majesty and power are absent, and whilst the ecclesiastical productions of Beethoven, Haydn, Mozart, Cherubini, Berlioz, &c., are extant, Schubert's contributions to his Church are better placed in sacred edifices than in concert-halls, where secular music is in the ascendant. The Schubertites may be shocked at this opinion, but close observers of the feeble impression produced on last Saturday's audience came to the conclusion that a symphonic scheme by Schubert would have been preferred. The execution was, on the whole, creditable to the amateur choir. The solos were in the safe hands of Miss Anna Williams, Mrs. Bolingbroke-Mudie, Messrs. Shakespeare, R. Hollins, and H. A. Pope. The original announcement, that the Mass was to be the sole work, was not adhered to, for the pagan *scena* 'Invocation à Vesta' (a splendid number in M. Gounod's score of 'Polyeucte,' finely sung by Miss Anna Williams) was associated with instrumental excerpts from Mr. Sullivan's oratorio, 'The Light of the World.'

MONDAY POPULAR CONCERTS.

It would seem as if the compositions of the late Hermann Goetz are likely to be more highly appreciated here than the works of the living composer Herr Brahms. Of the two operas by the former musician, 'The Taming of the Shrew' and 'Francesca di Rimini' (the latter posthumous, and completed by Herr Frantz), the setting of Shakespeare's comedy will probably remain in the German *répertoire*, and may, perhaps, be accepted in this country eventually, if produced under better conditions than those which attended the English version at Drury Lane Theatre. The second opera of Goetz will not be heard of again even in Germany, but his Orchestral Symphony in F, given twice in St. James's Hall, has some chances of living. Two of Goetz's chamber compositions have now been performed here: the first was a Trio in G minor, Op. 1, for pianoforte, violin, and violoncello, executed on the 8th of February last, at a Saturday Popular Concert, by Fräulein Krebs, Madame Norman-Néruda, and Signor Piatti; and the second a Pianoforte and String Quintet in C minor, Op. 16, performed on the 31st ult., at the Monday Popular Concert, by Fräulein Krebs, MM. Joachim, Zerbini, Piatti, and Reynolds. Of the two works the trio is more obviously spontaneous than the quintet, which, on the whole, is dry and formal, the scholastic treatment not being relieved, except in the slow movement in A flat, by a flow of melodic phrases. The quintet, in fact, is extremely laboured, and gives the impression that the composer was endeavouring to produce a work which could be claimed as original. It is this striving after originality which is the precursor of the incoherence and ugliness of modern chamber music, and excludes the possibility of such a style of writing being included within the classical school. The separate parts of the quintet were so intricate as to try the executive skill of the five players, and even their ability was unable to impart interest where crudeness abounded and to fix attention where there was such an excess of diffuseness. Had Hermann Goetz not died so young, it is more probable that he would have eventually proved more successful in the lyric drama than in the difficult domain of orchestral invention. The *début* of Fräulein Hohenschild in airs by Handel and by Schubert was successful. The lady has a sympathetic mezzo-soprano organ, which has been well trained.

The now established practice of devoting a Wednesday afternoon before the termination of the season of Popular Concerts to the performance of posthumous quartets by Beethoven was adhered to on the 2nd inst., the two string works selected

being the E flat, Op. 127, and the c sharp minor, Op. 132, the task of unravelling their intricacies being allotted to MM. Joachim, Ries, Straus, and Piatti. As a relief to the executants between the two quartets, Mdle. Janotha performed Beethoven's Sonatas in E minor, Op. 90, and Herr Henschel sung three of the composer's songs.

Musical Gossip.

THE last of the London Ballad Concerts this season took place on the 2nd inst., with Madame A. Goddard (piano), Mr. John Thomas (harp), and Mr. Ward (organ); the singers were Mesdames Lemmens and A. Sterling, the Misses Davies and Damian; Messrs. Lloyd, M'Guckin, Cross, Maybrick, and Santley. The first concert of the Bach Choir took place on the 3rd inst., too late for notice in this week's *Athenæum*. On the 4th inst. (last night), in Exeter Hall, the forty-seventh Lenten performance of Handel's 'Messiah' took place, under Sir Michael Costa's direction, the solos by Madame Edith Wynne, Madame Patey, Mr. Joseph Maas, the tenor, who will follow up his operatic career by singing in concerts sacred and secular, and Mr. Santley. The Symphony in r by the late Hermann Goetz, which was introduced in St. James's Hall recently, will be performed at the Crystal Palace Orchestral Concert this afternoon (Saturday). The final Saturday Afternoon Popular Concert will take place this day (April 5th), and the present season of the Monday Popular Concerts will terminate on the 7th inst. A Students' Orchestral Concert of the Royal Academy of Music will also be given this evening under Mr. Walter Macfarren's direction.

THE 'Messiah' will be performed by the Royal Albert Hall Choral Society on Good Friday, and the oratorio will also be given on the same day at the Alexandra Palace. At the Crystal Palace there will be the annual concert of sacred music.

THE season of the Covent Garden Royal Italian Opera will begin next Tuesday, with Meyerbeer's 'Prophète.' On Thursday Herr von Flotow's 'Marta' and on Saturday Donizetti's 'Favorita' will be performed.

THE departure for England of Mr. Mapleson's New York Italian opera company was fixed for this day (April 5th), and on the same evening his provincial travelling troupe will terminate its tour at Liverpool, so that the preparations for the opening of the season at Her Majesty's Theatre on the 26th inst. will be commenced next week.

FROM the continental journals information can be extracted about some of the artists who are to appear at the two Italian opera-houses here this season. Of the Covent Garden singers, it is stated that Mdle. Turolle has sung at the Scala in Milan, in Signor Verdi's 'Don Carlos'; Mdle. Heilbron was to appear at the San Carlo in Naples, which is only kept open by the help of the municipality, as the season has been so bad; Madame Adelina Patti, after playing at Turin, was to appear at Genoa; Signora Pasqua, the contralto, has been singing at Munich, and is engaged for 1879-80 at Madrid; Signor Vidal, the basso, has been heard at Turin in Rossini's 'Mosé.' Of the Haymarket vocalists, mention is made of Signora Cristofani as Aida in Munich; of Signor Medini, the basso profondo, at Mantua, in Ponchielli's 'Promessi Sposi'; and of Fräulein Tremelli, the Vienna contralto, at Rome, in Donizetti's 'Lucrezia Borgia.' Mdle. Vanzandt (Her Majesty's) has appeared at Turin. Our attention has also been called to an English *prima donna* in *futuro*, who has appeared in Italy at one of the small theatres, under the stage name of Giulia Welmi, and who, after being a pupil of the tenor Mr. Shakespeare, has studied since under Signor Lamperti at Milan. It is difficult to decide whether these preparatory flourishes of trumpets really aid *débütantes*, but there is a belief prevalent that reputations have been temporarily created by artificial organization—in the long run the system has never succeeded.

THERE has been a prolonged and somewhat

stormy discussion at a meeting at Dudley House, with Prince Christian in the chair, about the proposed charter for a national conservatorium, but the persuasive powers of the aristocratic supporters of the intended institution succeeded in inducing the professors attached to the Royal Academy of Music and to the South Kensington Training School to fraternize and to agree to the chief clauses of the amalgamation. The future title of the institution is left for the decision of the Queen. Another knotty point has to be settled, that is, whether the President is to have a vice-president, the former to be the present Principal of the Academy, Prof. Macfarren, and the latter to be the actual South Kensington Principal, Mr. A. Sullivan. It was pointed out at the meeting that when a similar combination was essayed in Tenterden Street with Herr Otto Goldschmidt as second fiddle to the late Sir Sterndale Bennett, much confusion was created, and ended in the retirement of the former artist. Amateurs acquainted with the working of the conservatoriums of Paris and Brussels are well aware that their efficiency is secured by having only one principal. The essential element of a future national conservatorium here has not yet been secured—that is, State support, or the raising of a fund sufficient to pay eminent professors liberally, and to found a school, able to supply the cathedral, the church, the opera, and the concert hall with adequate vocalists and instrumentalists.

M. HERVÉ's *opéra bouffe* 'La Belle Poule,' composed for Mdle. Schneider in Paris, was produced at the Gaiety Theatre last Saturday afternoon. Despite an *ensemble* of average merit, under the able direction of Herr Meyer Lütz, the work made very little impression, for the original libretto had been vulgarized, and the composer's score, for some unaccountable reason, was overloaded by interpolations from works by other musicians. There was some good acting and clever singing from Miss Emily Soldene, Miss Stella, and Mr. Knight Aston, who all three, however, insisted on forcing their voices for *fortissimo* effects; but not even M. Hervé's tenuous themes sufficed to animate the audience, an indifference which seems to indicate that *opéra bouffe* is sensibly on the decline. 'Poulet and Poulette' is inferior to the 'Chilpéric' by the same composer, and this early opera, from one who was, by the way, trained as a church musician, is now forgotten.

FOR the first time since the foundation of the Mendelssohn Scholarship at the Royal Academy of Music, a young lady student not fifteen years of age has won the prize at the competition when nineteen candidates contended for the grant of some 85*l.* per annum, which enables the gainer to finish the musical training either at home or abroad. Miss Maude Valérie White, like her predecessors, will probably elect to complete her studies either at Leipzig, Brussels, or Paris.

IT is gratifying to learn that, under the artistic and judicious direction of Mr. Stanford, the organist of Trinity College, the Cambridge University Musical Society makes satisfactory progress, and not the least promising sign in the prospectus is the recognition of the ability of English composers as displayed in the works of Mr. Stanford himself and in those of Mr. C. Hubert Parry, a son of Mr. Gambier Parry. During the Easter term there will be two afternoon concerts besides the chamber classical programmes. The University amateurs now do not hesitate to attack Beethoven's Choral Symphony, the immortal No. 9, and they act judiciously in securing the professional aid occasionally of distinguished professors.

OUR City amateurs are striving to revive the pleasant memories associated with the Crosby Hall concerts of former days, but the venue is now to be changed to the Guildhall, where, thanks to the liberal spirit of the Corporation, the new orchestral society will give a concert on the 18th inst., Mr. H. Weist Hill conductor.

THE Dublin Musical Society, the choir of which is a cultivated association of amateurs, has had a very successful performance of Spohr's oratorio,

'The Last Judgment,' and of Mendelssohn's 'Hymn of Praise.' The band was mainly composed of English instrumentalists, Mr. Levey *chef d'attaque*, and Mr. Joseph Robinson conductor. The solo singers were Fräulein Friedlander, Mrs. Scott Fennell, Mr. Bernard Lane, and Mr. Oldham.

A SERIES of musical services is to be given in Tewkesbury Abbey, after the conclusion of the Hereford Three Choir Festival, in the second week of next September. The ancient organ, once the property of Oliver Cromwell, constructed by Harris, is to be renovated and expanded under the plans of Sir Frederick Gore Ouseley, the Oxford Professor of Music, and Precentor of Hereford Cathedral.

THE President of the United States, Mr. Hayes, has paid a graceful compliment to Madame Gerster, the Hungarian *prima donna*, by sending her a special invitation to the White House at Washington, where the American notabilities of the Legislature and other celebrities were present.

UNDER the curious title of the 'Ratcatcher of Hamelin,' a five-act opera by Herr Victor Nessler, the libretto by Herr Friedrich Hofmann, who has based his incidents on the legend of Julius Wolf, has been successfully produced at the Stadttheater in Leipzig; the composer is chorus-master of the opera-house.

DRAMA

LYCEUM THEATRE.—MR. HENRY IRVING respectfully announces to the Public that the Lyceum Theatre will be CLOSED from Monday, April 7th, till Saturday, April 13th, when it will RE-OPEN with 'HAMLET'; and that on Thursday, April 17th, 'THE LADY OF LYONS' will be produced, and will for a limited period be performed on five nights during each week.

'HAMLET' BEING PLAYED ON EACH WEDNESDAY.

Shakspeare's 'Hamlet': the First Quarto, 1603. A Fac-simile in Photo-lithography by William Griggs, with Forewords by F. J. Furnivall, M.A. (Griggs.)

WE have received the proposals, accompanied by a first specimen, for an issue of "Shakspeare Quarto Fac-similes"; the design is to produce an entire set of thirty-five, executed in photo-lithography by Mr. W. Griggs, who has long been engaged on such reproductions in connexion with the India Office. They are brought out under the superintendence of Mr. F. J. Furnivall, of whose energy and activity there is no need to speak. The possessors of the choicest of these treasures have liberally given the use of their rare originals for this most trustworthy form of reproduction, and zealous members of the New Shakspeare Society will contribute introductions. Attention will first be given, it is said, to the most important and less accessible quartos, and if, indeed, from eight to twelve are brought out in a year, as is hoped, the progress will not be unsatisfactory. The enterprise scarcely needs recommendation. Its merits will secure to it the support of students of Shakspeare.

The specimen issue reproduces the Duke of Devonshire's first quarto of 'Hamlet,' 1603, the wanting last leaf being supplied from the British Museum copy, discovered at Dublin as lately as 1865. Mr. Furnivall writes the critical introduction, or, as he styles it, "Forewords":—"My object," he says, "has been to make this fac-simile a *working* one for the Shakspeare student, and to show at a glance how much of the received text is in (and out of) the 1603 quarto, and how its lines and scenes are occasionally transposed." This is conveniently effected by scene and line numbers in the margin, which refer to the Cambridge and Globe editions, and by stars (*) to the entirely different lines, and

daggers (+) to those partly different. For these aids every independent student will be grateful, but the editor is not the man to let his readers go without insisting pretty strongly on the special conclusions at which, in the exercise of their independence, they are bound to arrive. In truth, a little effort on the student's part may be required to shake off a guide to inquiry who begins by declaring "no words of mine are needed to make him sure" of one view; "he will not want any argument of mine to convince him" of another; "he will believe" this; "he will more than doubt" that: when, a little further on, he comes again upon "it must be," and "without doubt," the reader who has been docile so far will probably have become indifferent as to whether what he is called upon to swallow without hesitation is a gnat or a camel—and a camel with one hump or two.

Many of the most important conclusions derived from the perusal of this quarto by no means require to be insisted on in this fashion, as they are too obvious not to be already universally admitted. The quarto gives a very large proportion of the 'Hamlet' of the folio with considerable accuracy, and then a proportion which has too much resemblance to those slips of a reporter in which a speaker faintly recognizes and with difficulty recovers what he really said, not to be the bad work of an unskilful or careless shorthand writer. But the play as it is here represented contains a certain number of lines, sometimes affecting the conception of character, which we miss in the exacter version, and are not corruptions of anything that are found there. That some of these may have been Shakspeare's has been argued with a certain plausibility. In the authentic parts the names of some of the characters are different,—Polonius is Corambis, for instance, and the clumsiest reporter would not mistake one of these names for the other. There is, therefore, reason to suppose that Shakspeare, who substituted a new name, revised the whole play, and that we possess it here in a degraded rudimentary form.

In the case so brought before us the chief questions suggested for discussion are these: Was there a play of 'Hamlet' before Shakspeare's? What is the earliest date that can be assigned to a 'Hamlet' of Shakspeare? Was his earliest 'Hamlet' incomplete as compared with the play in the folio, and have we this "first cast" more or less accurately in the quarto of 1603 now reprinted in fac-simile? On every one of these questions Mr. Furnivall at least has a mind at perfect ease.

In 1589, when Shakspeare was twenty-five, Nash sneered at playwrights who had deserted the law, read Latin plays in translations only, but were prepared "to afford whole 'Hamlets,' I should say handfuls, of tragical speeches." Henslowe, in June, 1594, enters eight shillings to the good on account of a 'Hamlet,' Lodge, in 1596, quotes "the ghost who cried so miserably at the theatre, 'Hamlet, revenge!'" So far it is quite clear that a tragedy of Hamlet was well before the world in the earlier years of Shakspeare's authorship.

On the other hand, the enumeration by Meres of tragedies by Shakspeare, which dates 1598, does not include 'Hamlet,' though the list includes such fruits of ripened power as 'Richard III.,' 'Henry IV.,' and 'Romeo and

Juliet,' the 'Merchant of Venice,' the 'Midsummer Night's Dream.' The two last were printed in 1600, and, so far as is known, not before; so that Meres seems to cite plays as yet only published on the stage, and it cannot be argued that he omitted 'Hamlet' merely because it was not printed. It therefore appears to be a fair opinion to hold that Shakspeare could have completed his 'Hamlet' some years before 1600; but whether he had done so is open to discussion.

In July, 1602, James Robertes entered in the Stationers' Register "A book called the Revenge of Hamlet Prince of Denmark as it was lately acted by the Lord Chamberlain's servants." The quarto now fac-similed is dated 1603, but it is entitled "The Tragical History of Hamlet Prince of Denmark by William Shakspeare as it has been diverse times acted by his Highnesse servants in the Cittie of London: as also in the two Universities and elsewhere. At London printed for N. L. and John Trundell 1603." The editor assumes that this is the book which Robertes entered the year before; considering how slack is the vengeful spirit of Shakspeare's Hamlet, it would seem more likely that this truculent title referred to Lodge's 'Hamlet'; however, it may possibly have referred to Shakspeare's, notwithstanding the difference of title, as J. R. (whom we may safely accept as James Robertes) printed another edition for N. L. in 1604.

N. L. is known to be Nicholas Ling, whose initialled device appears on the title-page of the quarto; a ling, the fish, is entwined by the tendrils of a honeysuckle, and we probably do no injustice to the ingenuity of the firm in reading *tendrils* as an equivalent for the partner Trundell quite admissible by canting heraldry.

The quarto of 1604 justly claimed on its title-page to be enlarged to almost as much again as it was, and also to be "according to the true and perfect coppie"; a slur is thus cast on the previous issue of 1603, as not being after a perfect copy or one that was even true as far as it went. Indeed, signs of clumsy or unscrupulous abbreviation meet us throughout. To give a single example: Hamlet, as he kills the king, exclaims,

Come drink, here lies thy union here,—
a manifest reference to the omitted proposal of the king to drop into the cup a union, a pearl,—

Richer than that which four successive kings
In Denmark's crown have worn.

Mr. Furnivall, who is not given to hesitating, feels sure that the 'Hamlet' allusions before 1602, and even in that year, are to an old play; and that quarto 1, 1603, is a piracy of Shakspeare's first cast of 'Hamlet' in 1602, or even the year before. He is further bold to say that no other hand than Shakspeare's is reported or misreported in quarto, 1603, and that his handiwork so treated is his first cast of the play. The independent student may be fairly invited to use his own judgment upon causes of abbreviation more varied than the editor suggests. If the scribe sometimes put down on his notes as much as he could, and helped them out further by memory, in other cases the burden seems to have been cast entirely upon a memory anything but accurate; speeches occasionally are a mere hash of odds and ends of mutilated and trans-

posed lines. It is a very serious question, however, whether some more vital differences from the "true and perfect" text of the very good quarto of only one year later are not due to deliberate tampering, made to lessen the bulk of, or to reduce the time required in representation by, this particularly long play. In the longer passages peculiar to this quarto which would subserve such a purpose, there are, no doubt, many lines that Shakspeare may possibly have written, which is saying much; whether there are any that he only could and must have written will not be so easily allowed; for the great majority it would be hard indeed to hold him responsible. What lines the edition does contain that are peculiar to it and that may enlist the sympathies of enthusiasts resolved to "lose no drop of the immortal man" will probably be found in a few detached groups—in two perhaps at most.

The long scene of over 210 lines in the folio between Hamlet and his mother after the play, is shortened in the quarto to 110 lines, and the necessity for this may have been the sufficient motive for making the queen distinctly deny complicity in her husband's murder, and promise to lend secret aid to any stratagem that her son might devise to punish it. The long story of Hamlet's voyage and escape is got over in the same way.

Mr. Furnivall, who admits that a pirate was concerned in the publication, may be recommended to reconsider the likelihood that the rogue was in alliance or identified with a botcher. The value to be ascribed to the preservation of the copies may suffer, but Shakspeare will be the gainer. To argue that "Q. 1, 1603, is a first cast, and not a muddled Q. 2, 1604," the printer of which certainly entered a 'Hamlet' in 1602, is to load Shakspeare with an unfair responsibility for that large part of the muddle which clearly does not have its origin in mere misreporting.

It is perhaps hard to deny editors who are doing a great public service the indulgence of airing a crotchet or two of their own at the same time. Still the value of the series of reproductions will be enhanced by the editors' use of the privilege under the reserve of a consciousness that interest in Shakspearean documents is not restricted to the school, or to those who are likely to join it, which rejoices to call itself "the Victorian Shakespearian."

Dramatic Gossip.

MR. BYRON'S new burlesque of 'Notre Dame de Paris,' 'Pretty Esmeralda and Captain Phoebus of Ours,' derives some drollery from the acting of Miss Farren, Mr. Terry, and Mr. Royce. It displays, however, little invention, and less merit of dialogue, and is an average specimen of a class of production which is as tiresome to the critic as it is fascinating to a less exigent class of playgoers.

'LE FESTIN DE PIERRE' of Molière, which has not been played in Paris for fifteen years, has been revived at the Odéon. M. Valbel plays Don Juan and M. Porel Sganarelle.

In one paragraph of a dozen lines in the *Revue et Gazette des Théâtres*, of Paris, we are told that Madame Selina-Dolaro has taken the direction of the Jolly Theatre in London; that Misses Jarren and Kate Waughan form the delights of the Gaieté; and that 'Le Bossu' has been given at the Adelphe by Mdlle. Adelaide Neilson and Lydia Zoute.

It would be satisfactory to think that the failure at the Gymnase of 'Nemou,' the new comedy of MM. Hennequin and de Najac, was attributable

to a reaction against the class of pieces to which that ill-starred production belongs. The most that can be said, however, in favour of such a supposition is that the advances of a couple of disreputable old men to a nurse had not drollery enough to disguise the nastiness, and so failed to please. No word concerning an English adaptation has yet been heard. It is difficult to believe that the proceedings of these elders could have been much more unedifying than those of a similar character in the piece that made the fortune of the Criterion.

'SALVATOR ROSA,' a drama in seven tableaux by M. Ferdinand Dugué, has been revived at the Châtelet.

TO CORRESPONDENTS.—J. S. N.—G. G. W.—R. M. S.—W. T.—R. F.—M.—G. E. G.—B. K.—W. H. G.—R. C.—T. C.—W. D.—M. H.—R. B.—received.

R. F.—Too late for this week.

D. C. B. and J. B.—Next week.

No notice can be taken of anonymous communications.

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